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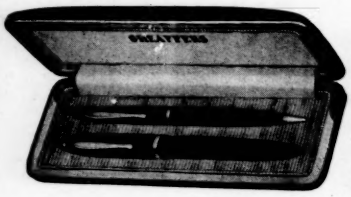

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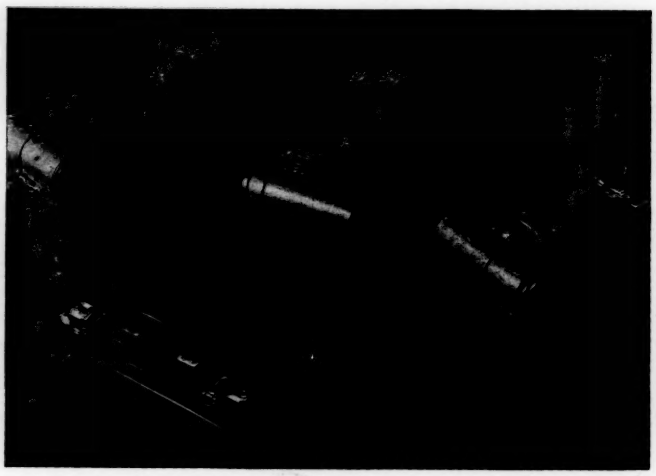

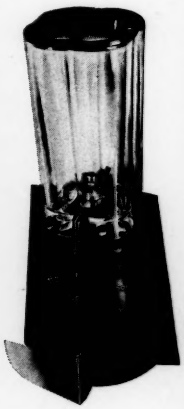

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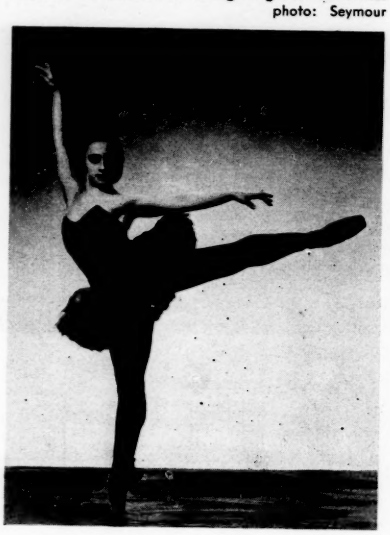
Communique

by "CORYPHEE"

One smart shoppe on 57th Street has taken to naming gowns after the ballets seen around town. Pillar of Fire is a restrained red evening dress with repressed lines. Petrouchka is a disappointment. It hasn't any pantaloons, and anyway, it looks exactly like Pillar of Fire, except that it is a depressing purple . . . A stout little fellow of six who went with us to see *Snow Maiden* is disillusioned with life. The trees in the park and on the street don't walk around like those in the ballet. Its the little things like that which makes life so difficult . . . Marc Chagall bows to no man, Dali excepted, for decor which is likely to induce neurosis in the spectator. One drop in *Aleko* revealed nothing less than a mackerel's head (a dead one) peeping out of a wheat field, and another scene was played against a landscape cut on a bias, and viewed, we think, from the nearest planet . . . Lincoln Kirstein is back from South America, but is betwixt and between. He may soon don uniform . . . Paul Swan continues ad finitum his recitals, exhibitions of sculptures, drawings, portraits, and conversations . . . La Meri, covered with old lace and new gardenias, spoke extemporaneously to her guests at the opening of the Ethnological Dance Center, declaring that this Center will serve to keep the pulse of the American student on the essential virtues and goodness of common folk everywhere through understanding of their dances.

Edith Allard, fourteen year old dancer, on her way to her dream of being a great ballerina.
photo: Seymour



We quote: "Wherever they live, the people in Java, Spain, Peru, Indo-China, those who do your cooking, your laundry, clean your streets, they are the real people, the good people. Its only the politicians who are tiresome." There's gold in them thar words. Conspicuous among the guests was Ruth St. Denis in black sari and white hairnet . . . Martha (also known as Moutha) Raye trips, literally, altarward for the fourth time, this time with Nickie Condos, one of the tap dancing Condos brothers . . . Now the title is *Captain* John Vassos. At least this what Val Arms, the artist, reports at a recent interview . . . . DANCE-INDEX dropped a stitch when it was forced to hold up its August issue because its contributor of the month had turned in a mss. that weighed as much as a full grown St. Bernard dog. After the mss, is pared down to human proportions, it will appear serially in later issues. Into the breach, however, Lillian Moore leaped, like a lady Lancelot to the rescue, with her pithy and sparkling story on the first American dancer that we know, name of Jack Durang . . . Esther Junger lately extracted herself from a play called *Black Narcissus*, with which she became involved somewhere in the suburbs. This play marked the debut of Miss Junger as an actress . . . Hemmed in by bongos, maracas, timbales, guiros and other terrifying souding instruments, and supplemented by a native quartette of musicians, Orelia and Pedro, afro-cuban dancers, made quite a concert debut at the Carnegie Chamber Music Hall this month. These young people are attractive and exciting native dancers, with a limited repertoire, but amazing costumes, and music that does things to your cork leg. Orelia performed something called *La Mula*, which, if you insist upon knowing, means the (she) mule. Boy, could this mule kick! One number called *Babalu* was impressive, quite apart from the fact that the mask worn by Pedro sported a tiny bell where one eye should have been . . . Orelia and Pedro and their native bongo orchestra are off to a nation wide concert tour . . . Viola Essen appeared as guest star with Andre Kostelanetz and his orchestra on October 8, in Montreal. She flew to Canada for the engagement, straight from another engagement as ballerina in a revival of *The Merry Widow*. She was supported in a pas de deux by Peter Birch. Other dancers on the programme were Edward Caton, Lilla Volkova and Orrin Hill . . . The Kamin Dance Book Shop will continue to provide a home for the exhibition of paintings, etc. in its new location, and it is offering its gallery for various meetings of dance groups gratis . . . Paco Lucena takes the place formerly occupied by Federico Rey in Argentinita's company . . . William Christensen has father-

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ed two new works for the San Francisco Ballet, namely *Amor Espanol* to the ballet music of *Le Cid*, by Massenet, and *Winter Carnival* to music by Johann Strauss . . . Georges and Jalna score at the Wedgewood Room of the Waldorf-Astoria. A very superior ballroom team . . .The Havana-Madrid, local bistro has a lodestone in the shape of a show containing Anita Sevilla, Jose Fernandez, and the remarkable Mexican dancers, Trio Mixteco . . . Angna Enters bows again to New York in her first recital this season at the Dance Theatre of the Y.M.H.A. on November 15. She is followed on this series by Valerie Bettis, Erick Hawkins and Sybil Shearer on December 6, and Paul Draper and Larry Adler on December 20 . . . Nadine Gae, who is Gae Foster's sister (Roxy Theatre) jives into the current Roxy show with a hep, hep, hurray . . . The current show at the Music Hall, running neck and neck with *Tales of Manhattan* is a diverting spectacle, crowned by the glamourous appearance of Nirska, the butterfly like dancer with the wings of china silk. Nirksa is the artistic runner-up of Loie Fuller, who worked the same idea with drapes and lights . . . Don Loper produced a very creditable "Little Show" at the Copacabana, where he has been appearing with his partner, Miss Barrat . . . Terry Ponzo and Lillian Mihalich were the winners in the Central Park Ballroom contest of a few weeks ago . . . Lillian Moore exits from the Met ballet after many, many moons. Has wanted to devote herself to concert for some time, and now will appear on a concert series in collaboration with Albertina Vitak, commentator, the first of which will be at the Cooper Union Institute. The programme here will be called *When Ballet Came to New York*, and will describe the period between Fanny Elssler and Isadora Duncan. Miss Moore also expects to have more time now to devote herself to the role of scribe. She is the only author to have made two contributions this year to the monthly monographs in DANCE-INDEX, and expects to continue as the regular American correspondent of the London DANCING TIMES . . . Fred Berger and Katya Delakova are two recent emigres from Europe who have really lived a melodrama for years, always fleeing from one border to the next before the Nazi plague. Before coming to New York their previous station was Havana where they taught and danced for some time. They are organizing a group to appear with them in recital during the coming season . . . Dance Players threw a party to celebrate the performance of *Duke of Sacramento* at Phillips Mill, N. J. on October 15, and incidentally closing their summer season. A rather latish closing for summer, but New York will welcome them back with open arms . . . The youngest professional ballroom team we ever heard of is Robert and Patricia Poole, ten and twelve years old respectively. They appeared at the Barbaizon-Plaza on October 16, in an exhibition of their ballroom dances . . . Katherine Bollard, modern dancer, has the distinction of having opened the concert season here. She appeared in a number of satiric and frivolous sketches, some of which bore the intriguing titles *I'm Sorry For Myself*, and *Jabber, Jabber*. Miss Bollard stems from the Hanya Holm company and this was her first New York solo recital . . . Renee de Marco heads the bill at La Martinique, still supported by a trio consisting of

Fred Berger, Viennese Mime and dancer seen clearing the waves on the shores of Cuba.

Ray, Norman and Randy . . . Richard Hubbell's new book 4000 *Years of Television* has been selected as *the* book of the month by the Book of the Month Club. More anon about this book. Mr. Hubbell is keenly interested in the relations between television and the dance of the future . . . Tamiris is playing a return engagement at the Rainbow Room, supported by Ida Soyer and Milton Feher . . . Georges Balanchine, Virgil Thomson, Vera Zorina, Alexandra Danilova and Pavel Tchelitchew are the judges who sat in the School of American Ballet scholarship competition on October 4. Their choice of winners is: Advanced class, Ruth Koch. Intermediate; Arlene Krumholz. Beginners and children's division, Faith Rome . . . Eight girls from the School of American Ballet who entertained at the Stage Door Canteen were apparently right in the groove. The boys in uniform, who chattered a bit through the violining of Heifitz, awarded the girls with a concentrated silence of approval . . .The Novikoff-Russian-American School of Ballet awarded scholarships to three out of three hundred contestants on October 10. The winners are Jacqueline Perlman, Wally Riangods and William Smith. The professional company, under Mr. Novikoff's direction is showing activity this Fall in opera, and it numbers among its soloists, the Misses Helen Granova and Eileen Sulski . . . *Doodle Dandy of the U. S. A.*, this year's Junior Programs' production, has been in rehearsal at Jacobs Pillow, where Ted Shawn has been doing the choreography for the play. Sam Steen, in the role of Doodle Dandy, and Barbara Gaye, as Doodle's Lucky Star, are featured in the cast. The play is based on the Four Freedoms and tells of the rout of a would-be dictator, Humphrey Dumphrey, by Doodle Dandy, trouble shooter for Freedom, Inc. . . . The Graff Ballet began its 1942-43 season with a performance at the Brooklyn Academy of Music on October 14. Kurt and Grace Graff present a new composition for the entire company, called *Phoebe's Fall* . . . That's that for this month, and a happy Thanksgiving to you all . . .

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Soviet Dance Film.

"A Nation Dances," a new two-reel featurette produced in Moscow, U.S.S.R. when the Soviet capital was besieged by the Nazi army, had its first American showing on the Stanley Theatre program beginning Friday, Oct. 23. Every year in Moscow, just before Harvest time, the famous Russian folk dance festival takes place. The dances in this film were part of the most recent festival which was performed under fire of the German cannon.

* * *

Seventeen year old Gertruda Tyven enters the Ballet Russe under the name Gertruda Swobodina, the last name assumed in honour of her teacher, Vyecheslav Swoboda . . .

LEGAL NOTICE

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933, of DANCE MAGAZINE, published monthly, at New York, New York, for October 1, 1942.

COUNTY OF NEW YORK } SS:
STATE OF NEW YORK }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared RUDOLF ORTHWINE, who, having been duly sworn according to law, deposes and says that he is publisher of DANCE MAGAZINE, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc. of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Notary Public, City of New York
(My commission expires March 30, 1944)

American Ballet Caravan in New Opera Company

The American Ballet Caravan, which in 1941 was kept busy in South America, is going back to work as a unit, again. By arrangement with the New Opera Company, the Caravan dancers will appear in the coming opera season with this company, and also in the new musical, *Rosalinda,* which opens on October 23. George Balanchine, recently returned from a long season at the Colon in Buenos Aires, is the choreographer in both show and opera, and is assisted by William Dollar. Mr. Dollar also appears as first dancer with the opera company, and ballet master for both companies. Gisella Caccialanza is prima ballerina with the opera. Jose Limon is the first dancer with the *Rosalinda* company. Next month Mr. Balanchine leaves for Hollywood to stage the dances for the movie version of *Lady in the Dark,* starring Ginger Rogers.

* * *

Negro Dance Company

A new professional group, the Negro Dance Company by name, is now in rehearsal for a series of repertory performances which will begin the latter part of November at a theatre to be announced next month. Wilson Williams is the managing producer, and the choreographers are Felicia Sorel, Anna Sokolow, and Gluck-Sandor. Daniel Reed, actor and director, is also associated with the company in the staging of *God's Own,* a work which is being done from an original script by Isadora Bennett.

* * *

Mikhail Mordkin leaves Carnegie Hall and moves into the Master Institute to take over the directorship of the ballet department. Mordkin now is forming a rehearsal group to appear during the season in his Chamber Ballet series.

Vera Mirova co-starring with Ruth Page in Chicago Civic Opera Ballet.

photo: Seymour

Variety

The Hartmanns began an engagement at the Empire Room on September 17. . . . Corinne and Tito Valdez are at the Rainbow Gardens. Joe Frisco is at the same spot doing his famous soft shoe dance. . . . At the Edgewater Beach Julian and Marjori are dancing to Tschaikovsky's *Romeo and Juliet* and Maxine Turner does acrobatic numbers. . . . Talia Wermuth is at the Bismark's Walnut Room. . . . Winnie Hoveler is dance director for Earl Carroll in his new Terrace Casino in the Morrison Hotel. . . . The Hild Ballet returned to the Chicago Theatre on September 4. Raye and Naldi were also at the Chicago Theatre. Dorothy Dale pupil of Margaret Commerford is dancing in the Walnut Room at the Bismark Hotel.

Fairs

A great many dancers appear at the various state and county fairs in the Middle West—usually in conjunction with symphony orchestras in the auditoriums of the administration halls. Margot Koche of Chicago directed a ballet of Chicagoans that went on tour in August. George Leon formerly with Fokine and Mordkin was principal dancer with the George Leon Dancers that went out with an Ernie Young Review that played fairs in Minnesota and South Dakota. The troupe included Sylvia Villet, Alicia Nye and Jann Dorice, ballet dancers trained by Mme. Victorian Cassan of St. Louis.

* * *

Ruth Page is in charge of the Chicago Opera Ballet this season. Bettina Rosay and Walter Camryn are listed as first dancers . . . Among newcomers to Chicago are Sybil Shearer, Leon Fokine and Lola Menzeli. . . Although he had spent several lengthy engagements at the Chez Paree, Chicago's top night spot, Jack Cole has been recalled there to headline a new show. . . Ruth Pryor and Alfred Floyd are dancing together at College Inn. Among their numbers is one to Shostakovich music. . . Anita Alvarez, formerly with the Martha Graham Group, is very successful in solo numbers at the Latin Quarter. . . The Frank and Sadie Bruce dancers appeared in the ballet scenes in the all-negro *Aida* presented Oct. 10 in the Civic Opera House . . . The Mary Vandas Dancers were among the most successful of the many groups who appeared at the huge Russion Fair Benefit. Appearing in solo and group dances the young people were received most enthusiastically. . . Andrew Andrieff and his troupe of youngsters were another hit, appearing after midnight in the peppiest of folk dances.

* * *

Chicago Theatre—Week of October 2

Patricia Bowman, playing her first music hall appearance in Chicago, was as much the classical dancer as she was when she came as leading ballerina of the Mordkin Ballet. She is successful, not because she has compromised and adapted herself to the "commercial stage", but because her dancing has in it the excitement which satisfies the seeker after entertainment. She is light, airy, quick, pretty—just what the man in the street expects a dancer to be. That she is also fluid and highly stylized in movement and technically proficient to a high degree may not be what most of the audience is aware of, but her beautiful *développé en grande seconde*, her swift *deboulé* are not unappreciated.

Appearing with Miss Bowman and in dances of their own were the Chicago Theatre's Dorothy Hild Ballet. Their number introducing the Penguin dance was particularly good.

photo: M. G. M.

Eleanor Powell held aloft by two willing lads in an adagio rehearsal.

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From the West Coast

Johnny Mattison staged dances for the Warner picture "Yankee Doodle Dandy," and he has been doing numbers for pictures at both R.K.O. and M.G.M. In October he is going to Universal Studios for a picture, and in the meantime he is giving a course of lessons at the Jose Cansino Studio. . . . In July Nancy Jackson gave a concert at the Redlands Bowl on the History of the Dance. It was a large production, and all numbers were directed by Miss Jackson. . . . Ray Leslie has closed his very successful studio and gone into a Defense plant for the duration. . . . Herbert Wilcox, the English motion picture director, arranged a gala "Celebrity Parade" for a trans-Canada tour, in aid of Air Marshal Bishop Fund, Air Cadet League of Canada. The roster of names included stage and picture stars of England and the United States, and the dance was represented by David Tihmar, who was borrowed from the Ballet Russe de Monte Carlo for the tour . . . . Bob Alton has signed a contract as Dance Director with the M.G.M. Studios. . . . The Katherine Dunham Dancers are appearing in San Francisco at *La Fiesta* night club, and making the SRO sign to be put out every night. . . . Negotiations are under way to replace the Dunham Dancers when they leave, with Sergio Orta, at *La Fiesta*. . . . Jose and Paquita, well-known Mexican dancers are appearing in the *Copacabana* night club in San Francisco. . . . Veloz and Yolanda have been reported as signed for an all-star vaudeville show for the fall, and they are appearing the week of Sept. 14th at the Orpheum Theater in Los Angeles. . . . Arthur Prince reports an unusually busy summer, with teachers coming from Arizona, Washington and Texas to get special routines for their winter classes. Irina Nijinska's classes at Mr. Prince's Studio are unusually large. Several of her professional pupils auditioned for the Ballet Russe de Monte Carlo, and were tentatively accepted for the fall tour. Miss Nijinska with Michael Panieff are giving a special course for professionals in Adagio work. . . .

Betty Tallchief has left for the east to rehearse with the Ballet Russe de Monte Carlo, and Betty Orth, another Los Angeles dancer has already joined the company. . . . Gregory Ratoff's picture for Columbia "Through Thick and Thin" will display the choreography and the dancing appearances of David Lichine. Lichine created all of the choreography for the picture, which is a musical with music by Cole Porter. Lichine dances a ballet solo with Sid Charisse, and does a rhumba with Janet Blair who is the star of the picture. . . . Because of her work in the Columbia picture "Through Thick and Thin" in which she dances with David Lichine, Sid Charisse has been signed to a seven year contract by the studio, and is being coached for dramatic parts by Josephine Hutchinson. She has

Orelia and Pedro, the Afro-Cuban dancers sizzling in company with their native orchestral bongos.

Tamiris and Daniel Negrin opening at the Rainbow Room the night before he left for the army.

also had her name changed to Lily Norwood, which was her grandmother's name.

The "Club Idcal de Senoritas" a Mexican Folk Dance group appeared in a benefit dance program at the International Institute. . . . Cary Grant, the motion picture star, ran away from home to do eccentric dancing with a stage company when he was only 12 years old in his native England, but he has never danced in a picture until he appears in the R.K.O. picture "Once Upon a Honeymoon." The dance director on the picture, who is teaching routines to Mr. Grant is Joyce Murray, said to be the first girl to do a tap dance for the talkies, in the *Broadway Melody*. . . . Suzanne Rosse, who teaches the Albertieri method of ballet, has recently joined the faculty of the Jose Cansino Studio. . . . Word received from Robert Bell (Boris Belsky) of the Ballet Russe says he is now a gunner in the U.S.N. now on the high seas. . . . The Lester Horton dancers are appearing in a new motion picture. . . .

Lenore Peters Job announces that the Peters Wright School in San Francisco is now entering its thirtieth year of continuous work, and that in that time it has never missed a yearly recital. It was thought that because of the war it might be necessary to forego the recital last June, but they decided against it, and were justified by the enthusiasm of the students and the encouragement of sponsors. . . Irina Nijinska class in ballet will give a toe-dance recital at the Sawtelle Soldier's Home on Oct. 21st. . . Michel Panaieff will give a recital at the Wilshire-Ebell in November, with his star pupil Audray Myland, a well-known New York musical comedy dancer, as his partner. . . Sherry Cameron has just returned from the famous El Rancho Vegas night club in Las Vegas, Nev., and Peo Harding from a night club in Reno, and are working on new routines with Arthur Prince.

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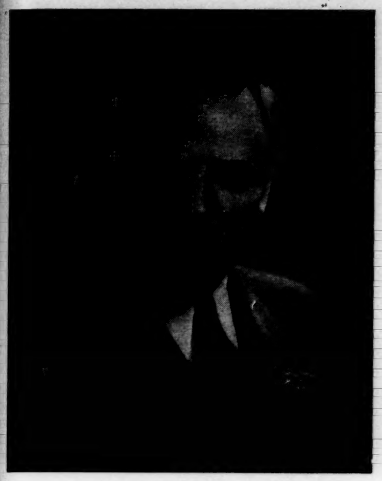

The dance as physical fitness is not a new idea. In all primitive communities the dance is always used to cast out sickness and train youth in strength and prowess. The Greeks developed their warriors for battle by means of the Phyrrhic dance. Throughout mediaeval Europe the peasantry refreshed itself from toil by folk dancing. Renaissance Europe featured the dance not only for health but for grace and deportment. In the first World War, dancing came into its own as a recreation that could build morale. During the depression the authorities found that nothing so quickly revived discouraged youth, mentally, morally and physically, as an evening of well conducted dancing.

In today's great emergency the dance again has come to the fore as a force for building physical and moral fitness. DANCE Magazine stands ready to further the dance as physical fitness to the full extent of its power. We are appointing a dance education committee to help with this project.

Members of this committee are as follows:

Don Begenau, dance instructor at Adelphi College; Marjorie Beckwith, dance instructor at Flushing Y.W.C.A.; Vera Dreiser, director of dance department at Queens College, Sidney Edison, archivist of the Dance Archives of the Museum of Modern Art; Oscar Hallenbeck, dance teacher in Albany Public schools; Arthur Mahoney, dance teacher at the Juilliard school of Music, Esa Heilich, representing the New York Socicty of Teachers of Dancing; Anna M. Greene, president of the D.M.A., Steffi Nossen, dance instructor in the Westchester High School; Sara Mildred Strauss, director of the Strauss school of dance body control and production; Sonia Serova, director of dancing at the Savage School; Muriel Welk, director of dancing at Brighton Beach; Portia Mansfield, co-director of the Perry-Mansfield dance camp; Florence Terrace, of New York University.

The first eight named will help us further a program of greater public appreciation and coopcration with the dance in education. The last eight will help us formulate a sound educational physical fitness program to be carried on thru dancing.

RUDOLF ORTHWINE

DANCE

VOLUME XV **november, 1942** NUMBER 12

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1942 Season of Ballet at the Metropolitan

The local appearance of the two major ballet companies gives rise to some timely speculation, some doubts and some approval of ballet as a theatre art.

by RUDOLF ORTHWINE

As this issue rolls off the presses, the 1942 ballet season at the Metropolitan, which started on October 6th will have vanished into the cycle of memory. Unlike other years, when de Basil's Original Ballet Russe and Massine's Ballet Russe de Monte Carlo held sway in this ancient temple of the muse, to the delight of our ultra social set, social climbers, adventurers, etc., the display of ermine and emeralds has vanished, particularly at the opening of Ballet Theatre. However, at the opening of the Ballet Russe there appeared what seemed to be a ghostlike sprinkling of the old glamour. One wonders if the day of the snobbish artificialty which was so prominent in other years has also become a memory.

For lack of space in this issue I shall not dwell on the merits of the individual performances or artists, as the critics of our daily papers have done a complete job of it, but we shall give a boiled down cross section of critical opinion in a future issue. For the present I should like to say that the dancers in both companies have distinguished themselves by their technique and mime. There are however, a few dancers whose faces are the same no matter what parts they play. I don't know if this is ego or lack of make-up knowledge. Whatever it is, they should overcome this fault for their own aggrandizement.

Of the new ballets, "Pillar of Fire" by Antony Tudor and "Rodeo" by Agnes de Mille apparently were outstanding, judging from the angle of public acceptance. Also, a revival of "Dark Elegies" met with great success. "Snow Maiden" by Bronislava Nijinska was interesting, particularly for her novel idea in having dancers costumed in the foliage of the season. "Aleko" by Leonide Massine is rather fantastic and hard for the average theatregoer to figure out, but Tchaikowsky's music and some exquisite scenery make it an attractive piece.

Photos on preceding page: Upper left: Andre Eglevsky, premier classic danseur, who is currently engaged by the Ballet Theatre, takes off in a grand cabriole in "Nutcracker Suite." Upper right: Picture of exuberance portrayed by one who best typifies this quality. Frederic Franklyn in the role of a cowboy in Agnes de Mille's "Rodeo." Center left: Igor Youskevitch displays his unexcelled virtuosity in the Nijinska opus for the Ballet Russe, "Chopin Concerto." Center right: Nathalie Krassovska as the fragile, tender "Snow Maiden" in the ballet of that name by Nijinska. Lower left: "Rodeo" is Agnes de Mille at her most American. Miss de Mille, as the roughneck cowgirl come up against the problem which is not confined to the corral, that of "capturing a suitable mate." Lower right: Mia Slavenska, a flirtatious "Swannhilda" gives Igor Youskevitch the well-known eye in "Coppelia." Center: Alexandra Danilova as Spring in "Snow Maiden," supported by some unique foliage impersonated by members of the corps-de-ballet.

Analyzing "Big Ballet" as it stands today, and looking toward the immediate future, one wonders what will be next. Here are a group of artists who have devoted their lives to the most laborious of all arts, an art at which one must train many hours a day while playing, and even more so when not performing. The majority of these dancers have no year round employment and they may possibly have less income if the government should restrict traveling and the movement of scenery and costumes which runs into three to four carloads, according to the size of the repertoire.

"Big Ballet" in America stands at the cross-roads. Up to this point the existing companies were financed and sustained by private money, by subscriptions from society or rich Balletomanes. The booking agents do not handle companies who cannot guarantee deficiencies. It's a one way street; they take profits without the chance of loss and contribute nothing to the maintenance during lay-off periods or toward the creation of new ballets.

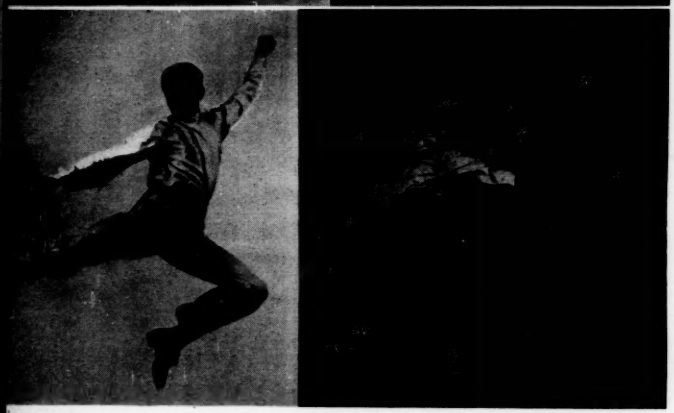
This is a dilemma I anticipated several years ago when I was president of the company which created the Ballet Theatre. I was in favor of dance shows being of commercial value. My belief is that one must give the public what it wants, to survive in the theatre The public loves dancing but it also wants audible enjoyment. There must be song and speech coupled with the dance for a full evening's entertainment for which Mr. General Public wants to pay. This naturally needs other theatrical direction along with choreography. I think Agnes de Mille, Antony Tudor and Eugene Loring have come closest to what is needed.

Mordkin's "Voices of Spring", Massine's "Gaite Parisienne" enriched by voice could have been great theatrical hits. Lately Fokine leaned towards public entertainment in his ballet, "Bluebeard."

I am not trying to discredit classic ballet such as "Les Sylphides," "Giselle," and others. They are beautiful, but like the opera or art museums, they must have steady support. Under present conditions they can only expect to exist or be revived with private funds. In the meantime motion pictures are the only field which has the means to keep them going.

With the new law allowing a top net income of twenty-five thousand dollars, you can readily see in what predicament these companies may find themselves. Over one million dollars from private funds have gone to the maintenance of ballet since the early thirties, the brunt of which has been borne chiefly by two individuals.

Here is food for thought and immediate action.



Screamlined Mime

This is Willie Shore, the comic who has raised impersonation to the level of a fine art

by HELEN DZHERMOLINSKA

The cool tinkle of tiny bells, a wave of throbbing eastern music, and the lights turn on the brocaded draperies and swarthy limbs of a Hindu dancer. Guess who? Shan-Kar or Jack Cole?

He speaks,

"Oh, young Jack Cole was a merry young soul
And a hell of a dancer was he
He called for his gong, and a sexy sarong
And when he started to dance, gee!"

Thus is Willie Shore at Broadway's Hurricane, the night club restaurant where the diminutive Chicago comic turns the screws on America's ace male dancers, such as Jack Cole, Paul Draper, Fred Astaire, Ray Bolger and Paul Haakon.

With arms fixed in traditional Hindu pose, and head shifting on its pole rapidly from east to west in the well known classic Hindu gesture, Willie announces brightly to a gaping audience,

"This is the proprietor telling the chef that business is n. g." Then, as an afterthought, "In the gesture language of the Hindu dance, that is."

In his best Jack Cole manner he then draws himself up to his full height, five feet, four inches, and *orientalism* oozing from every pore, lopes over and leers at the houri nearest him.

The Jack Cole dances are all based on story ideas, and consequently the Willie Shore impersonation goes by the modest title of *A Balinese Coffee Pot.*

Some years ago at the height of the Pavley-Oukrainsky tide in Chicago, Willie, whose specialty at the time was harlequining to three adolescent columbines, decided to take over where Nijinsky left off. Oh, this was a long time ago. Willie is out of his teens now, and realistically declares that he is not going to replace Nijinsky at all, after all. From one point of view, he has done better. The dance scene has been enriched and enlivened by a new species, the mockingbird, the chameleon.

He has made an industry out of the impersonation of dancers of definite styles, in fact, almost a monopoly, as very few performers have such a definite flair for satirical impersonation. His impersonations are biting, but never malicious. Lacking in stature though he may be, he is not too small to add cubits of professional stature to himself and his subjects with his ribaldry.

He gnaws at the bowels of the Draper arm movements; with a hop, skip and a leap he takes off Astaire; then, jaw happily drooping, and eyes a-bulge, he cavorts a la Bolger, and wipes up the floor with Paul Haakon for a mad finale. He couldn't do a jot of this stuff without his own particular talent, because it is an artistic fact that the satirist must himself be as technically accomplished as his subject. Willie Shore is.

The ballet bug has been biting Willie for years.

"See these holes?" he wails, pointing to entirely invisible (and imaginary) specks on his anatomy. "Well, they ain't from moths!"

(*Continued on Page* 30)

Dancing for Our Boys

So many letters have come in to Dance Magazine asking us how the dancing profession can help the soldiers that we decided to go right to headquarters and get the story from Mrs. Maurice T. Moore, that very charming Chairman of the USO National Women's Committee.

When we arrived at the USO offices in the Empire State Building, Miss Ethel Mockler, Publicity Director, showed us very interesting photos of our boys dancing, and we selected the three here on this page for our readers to enjoy.

Then we dropped in to Mrs. Moore's office for a three way chat. Mrs. Moore has just returned from a coast to coast tour of the USO clubs and has the situation at her finger tips. Imagine how our chest went up when Mrs. Moore said,

"Dancing is certainly tops as a USO activity. Without a doubt, it is the most popular with the boys. They can't get enough of it.

"In Washington," continued Mrs. Moore, "the USO club has three floors. The first one is given over to jitterbug dancing, the second to straight ballroom dancing, and the third floor to square dancing. The first birthday party of the club was so well attended that we had to rope off the streets and let the overflow dance there."

In Virginia, Mrs. Moore was amazed to see the boys dancing full bent with the temperature around ninety.

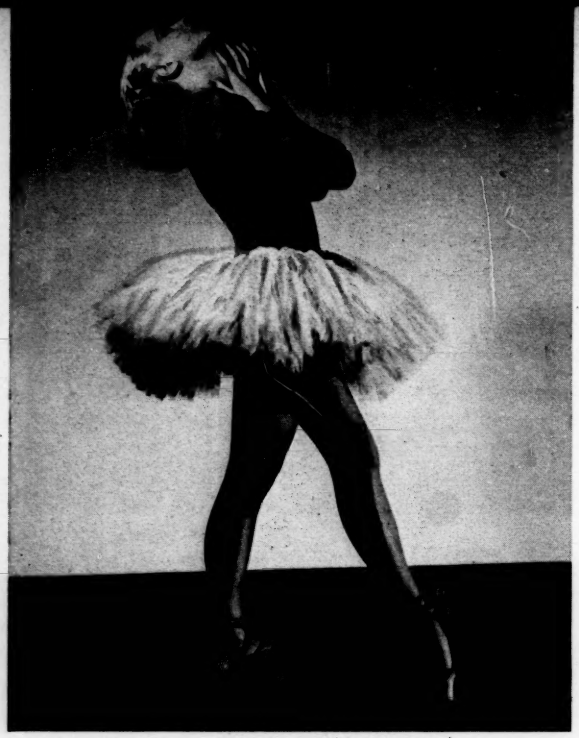
"Nothing stops them," observed Mrs. Moore, "if they can get the time, the place, and a girl to dance with."

There was one boy in the Virginia group that haunted the club. Mrs. Moore talked to him finally, and discovered he was a farm boy who was sending all his money home to his mother on the farm. The USO was his only chance for any recreation and he told Mrs. Moore in glowing terms how much he enjoyed it.

"And that reminds me," said Mrs. Moore, "a lot of the boys are farm boys, and small town boys. They have been brought up on square dancing and love to do it at the USO clubs. Many of the boys call the figure expertly, and it is specially fun to have different boys from different parts of the country take turns calling the figures. Square dancing is a great ice breaker, too, and starts off an evening sociably. It also pulls a party together if it shows symptoms of slumping.

(*Continued on Page* 29)

At the U. S. O. Club in Washington, D. C., three floors are devoted to dancing, ballroom, jitterbug and square dancing. Sometimes there are so many dancers that they have to rope off the street and have a block party, too.



Berenice Holmes, director of the Palette Ballet.

On the Palette Ballet

(Interviewing Berenice Holmes)

by JOY RICHARDS

The idea of a civic ballet is spreading like wildfire thruout the country. Every town of any size now wants a local dance company. But Berenice Holmes was among the pioneers of the movement and hers is the satisfaction of having chartered an unknown course in the creation of the Palette Ballet.

Miss Holmes, blonde and exquisite, was prima ballerina with the Adolph Bolm ballet company, but always, way down deep in her heart, she wondered why there was no way of bridging that awful chasm between the school and the professional stage. She made it the hard way, but she wanted to save the next generation of dancers all her hardships and heartaches.

When an accident to her knee temporarily laid her up, she started teaching and found she loved it. Here was her chance to try out her idea of a miniature ballet company in which the students would have a chance to meet every situation of a real company.

First, she formed a dance club of her best children. But "best" meant not only the best dancers; it meant the most conscientious and dedicated students. Those chosen must have a really serious love of dancing, sufficient to make sacrifices, to practice regularly, and attend every rehearsal. They must be prepared to take three lessons a week and attend rehearsals over and above that, and still be willing to help make the costumes and scenery.

"But how can you get modern children to do that?" I hear a chorus of teachers ask, remembering how difficult it is to put two classes a week into a child's overcrowded schedule.

The answer to that is simple.

"Teaching is a full time job," Miss Holmes explains, "and love is the most potent force. I give my students everything I have. They can always come to me, talk to me, work and play with me. I teach them by example what it means to dedicate oneself completely to the dance.

"To the artistic child nothing is so stabilizing and comforting as a grand passion for something. It fills her mind and heart with something creative and educational. Hours that would otherwise be spent in day dreaming, wondering what to do, probably getting into mischief, are filled with inspiring activity. We have solved discipline problems for many families by interesting the children in this dance project."

But to get back to the organization of the Palette Ballet.

"Start in a small way and develop from there," Miss Holmes warns. "Our first performance was in the studio and we charged twenty-five cents admission. The second was on a tiny stage and we charged fifty cents. Now we give our performances at the Goodman Theatre and charge seventy-five cents. Our first club members now give professional performances with me."

One graduate, Marion Ann Teal, seventeen years old, enters the American Ballet School this fall. Another graduate, Martha James, stays on as Miss Holmes' assistant. She

(*Continued on Page* 26)

The Palette Ballet, Martha James, Mary Ann Teal, Lucius Kosinski taken in the pas de trois from "Chopiniana."

New Dance Ideas from Soviet Russia

An interview with Tatiana Piankova

Something old and something new
Something borrowed, and something blue.

This has always been the recipe for a perfect wedding dress. But if we were to change the last three words to *all of you,* we would have a pretty nearly perfect formula for a ballet dancer. At least, according to what Mme. Piankova told us in a delightful interview which started, figuratively speaking, way back in 1915 and carried us through the outbreak of the Russian revolution, into Siberia, thence on a dance tour to Japan and the Philippines, across the sea to America, back and forth to Europe several times, and finally via California to land right here in New York in this exciting year of our Lord, 1942.

We learned a great deal from that travelogue. First, we saw how the flower of Russian dance culture was plucked, transfered embalmed, as it were in its own completeness to live in other countries of the world in that exact state for another whole generation. We learned how and why Russia clung to this ballet tradition (the something old). But it didn't stop there, it held close to its heart the something new which Fokine had just breathed into the dance. Then it started to borrow generously from America, France, England, in fact anywhere it saw anything showing signs of working.

"The all of you," is the new spirit of dedication which the Soviet ballet instills in its young people. The personal ego must serve art and the Soviet. Therefore there is a comaraderie among the young artists.

But most of all, we learned in that interview how completely unspoiled Mme. Piankova has remained through a lifetime of shocks, disappointments, hard work and tears. Out of this experience she has gained a deep insight and a clear vision of what the dance is going to be and a real simplicity and sweetness that is refreshing to behold.

To Soviet Russia she gives credit for going deep into the anatomy and psychology of ballet, making it simple, scientific, and available to everyone, reconciling the old tradition with new found principles of movement, balance and power.

To Soviet Russia she also gave credit for a new feeling of comradeship which so pervades the dance movement in Russia that personal jealousies disappear in the common dedication to the dance. For instance, Mme. Piankova told of watching a rehearsal where one of the young ballerinas was doing a pas seul.

At the finish, one of the girls in the corps de ballet ran up to her and calling her by her first name exclaimed, "Anna, you do that so beautifully. How I wish I could do that so softly and perfectly."

"Come, we will dance it together," replied the prima ballerina, "You will see how it is done," and they proceeded to practice together like two good comrades.

How different, I thought, from what happens in some of our big companies. How defferential the corps de ballet is to the prima ballerina, how proud and overbearing the stars are at times. Then, there was that new girl in the company that attempted to understudy a pas seul by the ballerina. She was rebuked and told not to presume to learn other parts than those assigned to her.

It may surprise some to hear that Mme. Piankova finds the Russian method develops individuality of style and feeling in ballet dancers to a much greater degree than she finds in the teaching of ballet in the United States, where we pride ourselves on encouraging freedom of personality. Corps de ballet here are keyed to uniformity, not individual contributions.

With one pupil accepted by the Russian ballet, another dancing in the San Francisco Opera Ballet, and still a third just returning to this country from a successful season with the Anglo-Polish ballet in England, Mme. Piankova is ready and eager to take on a new generation of dancers and prepare them physically, psychologically and spiritually for leadership in what she believes will be a new era of dancing, free from the competition, the squabbles and intrigues of the present system.

(*Continued on Page* 29)

At left: Lepeshinskaya dancing the leading role as the princess in the "Nutcracker Ballet." Right: Trina Seniochenko as a pupil of Miss Piankova.
photos: Preslit

photo: Cosmo - Sileo

During rehearsals Miss Rogge explains the fine points of dance production to members of the ballet.

A Visit with Florence Rogge

by LUCILE MARSH

The last notes of the orchestra float away as it sinks slowly out of view. House lights go out and the curtain at Radio City Music Hall lifts as if a thousand fingers gathered it up. An exquisite scene is revealed. Thirty-six dainty little creatures in white tutus practice at the bar while the old dancing master strides up and down giving directions, criticism and infrequent praise. In the long row of mirrors behind the bars are the reflections of the these dainty figures. It is as if a Degas painting came to light before our eyes.

Every two weeks now for ten years a new delight has appeared before us as the curtain lifted on the ballet at the Music Hall. How can such perfection spring into action, so punctually and so continually? Who is the magician that waves the fortnightly magic wand?

We sought out Florence Rogge in her cosy little hideout back stage.

"Its no waving of a magic wand, I assure you," she laughed, "Its more like the incessant labor of the hundred little pixies who worked night and day for weeks to spin the straw into gold. I'm just one of the hundred pixies!"

"You look much more like a good fairy," I thought to myself as I gazed on this slip of a girl with her golden curls piled high on her head, her hazel brown eyes twinkling, and her teeth sparkling as she smiled.

Then Miss Rogge began from the beginning and told us how the miracle of perfection was spun into being by more than a hundred pixies working, morning, noon and night.

"The idea for this particular ballet came to me on my vacation. Vacation is always the time I work on ideas for new ballets.

"The first problem is to find a musical setting for the ballet, or have one created for it. In case of the old fashioned dancing school number I happened to find the perfect music for it while I was listening to some victrola records. The minute I heard Offenbach's Galop from *The Grand Duchess* I could see the little Degas figurines dancing to it.

"Next comes a period of arrangement working with one of our two pianists, Oscar Lipkey or Dolores Pallet. This phase in itself takes hours because every step has to be planned to synchronize perfectly with the music. I also have to keep in mind the personalities of the girls so I use each one to the best advantage.

"Then I get together with the girls and tell them all about it, assign the parts and then we begin rehearsals. While these are going on full speed four mornings a week for three hours and three or four afternoons for an hour and a half, I begin to consult with the pixies in other departments.

"First there is the setting for each show. In spite of the fact that this was one of the simplest sets, it took a great deal of ingenuity on the part of Bruno Maine to work out a convincing class room scene that was also glamorous. Of course, you can't have real mirrors on the stage; they would reflect the lights and blind the audience. Then, too, real mirrors in that number would cost a fortune and be impossible to move around in a hurry, as must always be done at the Music Hall. The substitute mirror was very successful in giving the illusion without the disadvantage of real mirrors.

"I talk over the costumes with Montedoro and Willa Van and they submit sketches. After we decide on a sketch, a sample costume is made up and tried on one of the girls. In this case the costumes were not difficult to make or to dance in, but of course each girl has to have fittings because the costumes must fit each girl perfectly.

"If the costumes are unusual and require rehearsing, a half dozen are made up quickly and the girls take turns practicing in them. The costumes in Smoke Rings were particularly difficult. The hoops in the skirt made them tilt unexpectedly. Try as they would, the girls stepped in the skirts and tore them at every rehearsal. How we hated to return them to the costume department! We felt like naughty children who had thrown stones thru a window. We would drop the costumes in the costume department and run.

"All costume and scenery effects, of course, have to be planned together because one can completely destroy the effect of the other if they are not worked out in harmony."

While all this is going on, the girls are rehearsing in the big practice room, which is as large as the Music Hall stage so placing can all be planned and practiced. Miss Rogge encourages the girls to work out bits for themselves and whenever possible incorporates these in the ballet.

"The music must now be given to Mr. Rapee for approval and orchestration", continued Miss Rogge.

"We have one stage rehearsal to check on placing exits and entrances. You know, the larger the stage the more perfect the placing has to be. On the Music Hall stage a slight inequality of spacing appears like a big hole in the group.

"Thursday is dress rehearsal day. We put on our costumes. We have orchestra, lights, curtains and all scenic effects. It takes usually from eight in the morning until the house opens at 11:30 A.M.

"During our stage rehearsals pictures are taken in costume. By Thursday midnight I assure you all the pixies breathe a sigh of relief" finished Miss Rogge.

For almost ten years Radio City Music Hall has given the largest audiences in the world these *hor d'oeuvres* of ballet, until it has created a real appetite for fine dancing among many who would otherwise never have been even conscious of ballet.

Each year Miss Rogge gives her fans a few real banquets like *Les Sylphides, Coppelia, Giselle, Scheherezade, Bolero, La Valse,* and the *Nutcracker Suite.*

This year Miss Rogge has planned Tschaikowsky's *Romeo and Juliet.* In fact, it is already waiting for production. Later on, we can look forward to Rachmaninoff's *Concerto,* and Tschaikowsky's *Serenade in C Major,* opus 48.

One big factor in the smoothness of the Radio City Music Hall ballet is the consistency of the personnel. They are like one big family over there. Many of them in all departments have been there since the beginning of Radio City.

"Even though girls leave to go into shows or concert field, they all like to come back, and we love to have them," said Miss Rogge.

"In these ten years we have had most of the great dancers of today appearing with us as soloists. Some of them started in the corps de ballet and grew up to stardom from here. Among these are numbered Patricia Bowman, Harriet Hoctor, Paul Haakon, Escudero, Tamara Geva, Andre Eglevsky, Martha Graham, Harald Kreutzberg, Pauline Koner, and Paul Draper.

"One of our greatest satisfactions has been that we have felt our audience grow in love and appreciation of dancing over the years. We now can give them our best without worrying whether they will understand."

I think all dance lovers will agree that Miss Rogge has made a splendid contribution to the dance in maintaining today a continuously performing and well paid ballet group which has delighted the public at the same time it has developed the interest and appreciation of fine dancing.

The American dance would not be as far ahead as it is today, if it were not for Florence Rogge and her Radio City Music Hall ballet.

The Radio City Music Hall Ballet as they appeared in "The Dancing Lesson," a delightful ballet created and produced by Florence Rogge.
photo: Cosmo - Sileo

The Movie Mirror

by H. D. LORIMER

photo: R.K.O. Radio

Veloz and Yolanda have been so inspired by the Walt Disney dancers in "Saludos Amigos" that they have decided to place the samba in their current program.

★

Joan Leslie, surrounded by "Youth", dances in "Youth Has Its Fling" in the Warner Bros. film, "The Hard Way"; The Algerian Lady in the center appears in Warner Bros. "Desert Song", soon to be released; The trio of tapstars, scintillating in M. G. M.'s "For Me And My Gal", are Gene Kelly, Judy Garland, and George Murphy.

For Me and My Gal—M.G.M.

For a few horrid minutes the thought occurred to us that Gene Kelly was to be condemned to playing heels of the Pal Joey type until the cows come home, but thankfully M.G.M. has rescued him from this dreary fate. Pal Joey reforms in *For Me and My Gal.* This story about a lot of vaude hoofers in the 1917-18 period is easily dominated by Gene Kelly, whom we welcome to the screen with a fanfare of approving cheers. Remember (if you are over a certain age) the song *The Bells are Ringing for Me and My Gal?* The bells clang for Gene Kelly and Judy Garland in this picture, after a lot of sound and fury, including some action in the trenches. George Murphy appears briefly in a dance skit with smooth effect, and Judy Garland, who apparently can do anything she wants to, steps out as a full-fledged dancer. The dancing honours go unreservedly to Gene Kelly. The few ensembles were tastefully knitted into the frame by dance director Bobby Connolly.

* * *

Seven Days Leave—R.K.O. Radio

If *Seven Days Leave* does nothing else at least it does introduce the Puerto Rican wonder girl, Mapy Cortes, to the screen. They say Mapy has a Latin-American audience of millions every time she goes on the air, and no wonder. The dance ensembles by Charles Walters, smart and bright though they are, hardly suffice to set off Mapy's particular talents, which include a West Indian hip and shoulder technique that burns up footage. Mapy goes by the quaint name of Mapy in the picture and she isn't done right by Victor Mature, the big heel. Don't you worry, though. She comes out right, but Matureless. Lynn, Royce and Vanya also bring their interesting talents to this film.

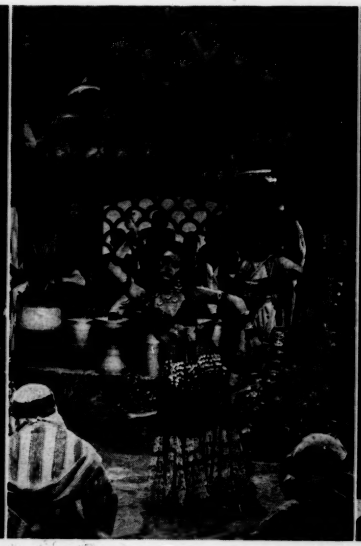
The Hard Way—Warner Brothers

Not that anybody is very likely to mistake Joan Leslie for Toumanova or Danilova, but this gal staggers under quite a burden in *The Hard Way.* She plays a small town girl who rises from the obscurity of a small mill town to fame and success on Broadway. This is accomplished through the personal agency of a sister (Ida Lupino) who happens to combine the best points of a Macchiaveli and the worst points of a Lady Macbeth. In fact, it seems unjust, in view of a lot of similar stories, to call it the "hard" way. It looks to us like little sister had a snap, with big sister taking all the falls. Maybe the title refers to the older sister's suicide. She took the "hard way" out. The dancing runs the gamut from alph to izzard. Miss Leslie acquits herself in a difficult part, shows a nice feeling for line, carries herself gracefully and graciously and makes her face work for her wherever her feet leave off. The ensemble numbers by director Leroy Prinz are among the most stunning seen in any musicals, lately or not so lately. The ensemble called "Youth Has Its Fling" comes in for a bravo. Direction, photography, costuming, decor and execution were pippins.

* * *

Department of Amplification

It seems this department's astigmatism prevented it from noting the Berry Brothers and Lena Horne in M.G.M.'s filmusical, *Panama Hattie.* Oh, the excitement of it all is too, too. These dancing entertainers create an effect like an earthquake in an otherwise disappointingly orderly picture. Miss Horne sings and dances about the *Sping,* which sounds censorable, but is merely a dance from the West Indies. The Berry Brothers establish a new high for splits and some pretty frightening falls. Thanks to Danny Dare, dance director, for some likely ensembles.



Atlanta Did It

by MARY L. LEWIS

photo: Bill Wilson

Atlanta boys and girls of Inman School dancing out "Hot Cross Buns."

It all started with the Georgia Bi-Centennial Anniversary. Superintendent Sutton wanted all the children in the public schools to take part in a gala festival celebrating the growth of Georgia from its earliest beginnings to the present day.

Fortunately, he chose a young dancer on his faculty to carry out the idea, a Miss Dorothy Alexander, who was a teacher of the first grade in the Atlanta school system. The result was that two thousand Atlanta school children danced out the history of Georgia to an enthralled audience of eight thousand Atlanta citizens.

Each school contributed dance groups from its various grades and the whole was put together with the precision of a freshly cut jig saw puzzle. The festival opened with the youngest children from each school. Each group was trained in a different dance of nature. Before the performance began they secretly took their positions behind the trees and shrubbery of the beautiful natural outdoor theatre in the Bi-Centennial Memorial Forest. At the signal all the little wild creatures, real and imaginary, danced down the hillside. Butterflies, elves, bunnies, flowers, bees, fairies, peach blossoms, on and on they came. First the butterflies with their brilliant gauze wings floated thru their dance, then the long-eared bunnies did their cute acrobatic dance. A whole garden of Georgia's gorgeous flowers then twirled in the sunlight, while black and gold bees made the audience laugh with their rotund antics. Dance after dance celebrating Georgia's great agricultural wealth and tropical garden splendor made a thrilling introduction to the festival.

"Heirs of All the Ages" then depicted the rich heritage that belongs to Georgia from its musicians, scientists, inventors, business and military leaders, statesmen, and writers. The ballet was a revelation of what children can do with the proper training and leadership. Until the Bi-Centennial program, few people had thought there could be such a thing as a well trained dancing teacher in each school who could give the children real technical training as a part of their education.

Maude Rhodes, principal of Whitefoord School then worked out a program with Miss Alexander as the director, which enabled almost every child in the school to have a dancing class under Miss Alexander. This was organized as a health and enrichment program. The children were checked on health points each morning. Any child with a cold or sore throat was sent home. As a result of this one preventive measure, the percentage of colds dropped amazingly. According to Miss Rhodes, this one aspect of the project accomplished wonders in making the children conscious of the importance of good health and posture. The remainder of the program consisted of classes in corrective dance gymnastics, folk, character, tap, and creative dancing.

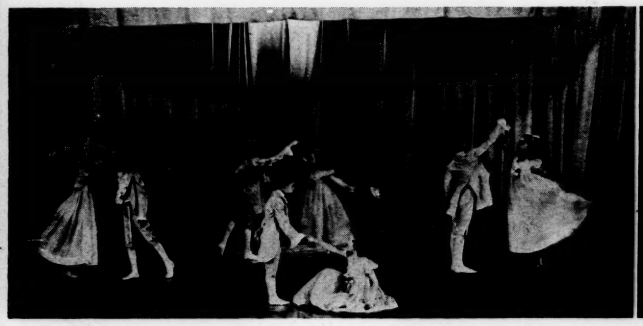
This idea of a full-time dancing teacher in each school is spreading slowly but surely through the entire Atlanta system. Progressive principals try to arrange their school program for its accommodation, and find it is well worth while when they can manage it. After Miss Rhodes retired, Miss Alexander went to S. M. Inman School where Mrs. Effie M. Allbright is principal. Mrs. Allbright is another far-sighted person with a keen intellect who sees the great value of dancing for every child from the first grade up. She has always maintained that elementary education should include not only basic factual material but the enrichment phases as well. Consequently, she has three so-called "extra teachers" in her school, one for music, one for dancing, and one for handicraft. For the dancing classes she has turned over a large room to be used as their own studio. In it they have a piano, mirror, percussion instruments, and a gym mat.

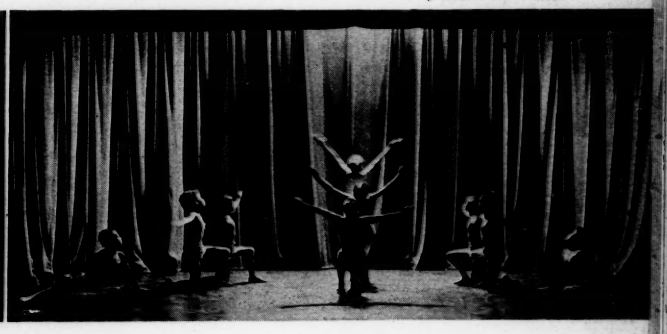
Miss Alexander is now doing the same kind of work at Inman that she did first at Whitefoord School. Since she is particularly interested in developing the child's creative

(*Continued on Page* 26)

Left: Boys and Girls of the Inman School performing a Gavotte. Right: Boys of the fourth and fifth grades dancing "The Doxology" which they composed in their creative dance group.

photos: Bill Wilson





photos: Melancon

What Dancing did for Me

by HELEN McKENNA

Editor's Note:

Miss Helen McKenna is all her photos show in face and figure, charming, chic, graceful in movement and manner. She gives the impression of being a very young, happy and successful person. Her teacher, Mr. Joseph Levinoff, said of Miss McKenna,

"It was a great satisfaction working with Miss McKenna. Her great progress in the dance was due to her complete dedication to it. I never felt she was in class to reduce. She made me feel she was there because she loved it. It possessed her. She lost herself in the dance, and, in the end, found her real self, a vital, charming, artistic, and expressive girl. I am very proud of Helen McKenna."

Photos above showing Miss McKenna before and after she studied dancing, are the best proof of her story.

I was a fat girl. No one who hasn't been a fat girl can know what that means. It means wearing middle aged clothes from teen age on. It means wearing broad toed, flatheeled shoes, because your feet are weak from your overweight. It means wearing dark, drab colors because bright colors make you look fatter. You're too fat to go to dancing parties, you're too fat for sports; in short you're too fat to have any fun. When I tell you I was five feet, five inches and weighed 199 lbs. you'll know I was fat.

Its surprising how cruel people are to a fat girl. Her feelings are hurt every time she turns around. Even when they are trying to say something nice, it has a kick back. One girl said in all kindness,

"What cute, pretty hands you have for such a huge girl."

But worse than all the unkind remarks, worse than not having any young life, worse than all this, is to go thru life feeling you are a hopeless prisoner inside a ton of flesh.

You get so you hate mirrors. You can't even bear to window shop, because you see that fat girl peering out at you.

Every time you start a new quest for a decent figure, your friends all tell you there is nothing to do about it; you are just born that way. Then they tell you all the horrible things that happen to people who try to reduce.

"I never felt well when I tried reducing," said one.

"My face got so wrinkled when I tried to reduce," said another.

"It always came right back," said another.

(*Continued on Page* 27)

Second Generation Modern

by ELENA MAXIMOVNA

Jane Dudley, William Bales and Sophie Maslow in a popular Gigue set to Bach's music.

The foreword belongs properly to the DANCE OBSERVER which stepped into its new character of impresario when it brought a trio of the second generation modern dancers under its banner and gave it to a public that has since signified its concrete interest and gratitude. This trio has been standing them up since their first joint debut. If this doesn't answer doubts about the box office worthiness of modern dance, what can? The three dancers are the artistic heirs of the pioneer first generation moderns, Graham, Holm, Humphrey, Weidman. They are themselves teachers, and by this token, the guarantee that similarly, a third generation of vital modern dance is in the making.

Sophie Maslow and Jane Dudley have danced together hitherto in one or another group, but last season marked their first appearance with William Bales. All three admit their collaboration is a happy, if garrulous one. It appears that all their work is prefaced by hours and hours of conversation, sometimes all three talking at one and the same time. This distinguishes them from the pensive or solitary school of choreographers, who do their work by hiding in corners and pulling out frequent handfuls of hair under the stress of silence. Also, it does throw a light upon them as personalities, as well as craftsmen.

1. JANE DUDLEY

In the annals of modern dance portrayal that of the *Ancestress* in Martha Graham's *Letter to the World* by Jane Dudley is deeply etched upon the memory as that of a sombre and emotional theatre experience. Memory of a New England childhood like Emily Dickinson's own, and the dim, unforgettable elderly female figures that filled it were her springboard to the interpretation of the *Ancestress*. This projection of the macabre and the bleak in human experience is a quality which defines nearly all her work, both of her own creation or otherwise.

No one who has lived for any time in a big city can have failed to observe the human wreckage on its streets, the threadbare, the sick, the crippled, the frowsy old women in tragically droll attire, hair in disarray, with vacant stare, chattering to themselves, all their worldly goods wrapped in a dirty bundle which they carry with them wherever they go. Miss Dudley, sensitive to the living, struggling experience which eddies around the head of the city dweller, was particularly arrested by this latter type, and from it created the basis for her piece called *Short Story*. Her choreography is distinguished for clarity and comment, her performance for emotional as well as intellectual appeal.

Jane Dudley's mother was a dancer and teacher. Consequently, as a little girl she was greatly influenced by this circumstance. She danced in what she calls "a rather free style." This style, whatever it was, happily produced a fine dancer. She was quite tall so shunned ballet from a sensitive feeling of being malapropos in it, and gravitated to the modern. From the Hanya Holm group, where she taught as well as danced, she went on to the Graham company, of which she has been a prop for five rich years. She opines that Martha Graham is an inspiring mentor and fellow artist, also that her idiom is the most workable for real virtuosity in today's dance theatre.

In addition to her solo recitals, which have taken her far abroad, and to her work in the Hanya Holm and Martha Graham groups, Miss Dudley has done the choreography for two productions on the colossal side. One called *We Go Forward,* was a sacred masque presented at Town Hall, and the other a pageant for the Greater New York Fund at Madison Square Garden. The latter piece, called *Give Us This Day* was produced with a cast of amateurs from classes at local settlement houses, and provided Miss Dudley with some interesting recollections. There were forty in the cast and none of them trained dancers. She had uphill work getting her unready but enthusiastic charges to run or walk across the stage, let alone dance on it. *Give Us This Day* was a social study of the care of the poor from New York's beginnings as a city.

As a composer and choreographer she is capable of brooding over a theme for years. Her remarkable sketch, *Harmonica Breakdown,* had its inspiration in vagrant memories dating back six years, when she saw Sunny Terry and his boys at Carnegie Hall playing assorted homely musical instruments like the harmonica and the washboard. The animal feeling that went into the playing of a thing called *Harmonica and Washboard Breakdown* inspired her with a desire to go out and do likewise. Thus she brought forth a jazz piece and called it *Harmonica Breakdown*. Her feeling about creative work in the dance, be it in any technique, is that it must borrow from the every day life of the artist, and if the artist's life itself is unfortunately a vacuum, his work will unhappily reflect this. By this token, Miss Dudley's own life, if reflected in her work, is absorbing, earnest, dedicated to an ideal.

2. SOPHIE MASLOW

Confronted with Sophie Maslow onstage or off, you are aware of being in the presence of someone who genuinely likes people. This good will towards creature man exudes from friendly eyes and face and heart. If it is a truism that you are in dancing whatever you are as a personality, as has already been touched upon, then Sophie Maslow dancing is the essence of the earthy, the soul of common, folksy people

(*Continued on Page* 32)

One Picture Is Worth a Thousand Words

by DANCE Magazine Staff

The old Chinese maxim is truer than ever in this candid camera world of today, and as far as the dance goes, we can go old Confucius one better and say, "A thousand words aren't worth anything without a picture."

To the dancer, good photographs are as necessary to success as good costumes. A dynamic dance photo is the open sesame to publicity and the most convincing form of advertising.

To the general public, dancing is something to look at, not to read about. In fact, about the only way you can get the public to read about dancing is to lure them into it with gorgeous, arresting pictures of the dance.

The DANCE Magazine wants to give its readers just such alluring pictures of the dance, so we are writing this article to let everybody into the secret of how to get those fabulous dance photographs that are every editor's dream, every reader's delight, and every dancer's success.

The dance is an art of movement so a dance picture should always have a dynamic quality that stamps it immediately as a dancer's picture. Singers, actresses, even debutantes can stand around in fancy poses, but dance artists are expected to dance in their pictures. Action, and more dance action is what we want.

In the dance, the whole body is the instrument of expression so a head of a dancer only tells part of the story and not always the most interesting part, either. Full figure photographs of the dancing figure are what the public expects and what they should have from the dancers.

A beautiful costume, setting, or property can add to a beautiful dancing figure, but it must never overshadow it. Costumes should reveal rather than conceal the figure, and backgrounds should be used to set off the dance, not to compete with it.

A fine example of a group photo in which every figure is clear and distinct, and still the whole is harmoniously designed. Posed by the De Basil Ballet Russe.

In the tense, muddled and suffering world of today, dance pictures that emphasize health, joy, youth and beauty are in even greater demand. The more real and alive they look the better. Vitality and spontaneity are to a photograph what the bloom is to a peach.

In addition, if your photo can have a timely slant, or an original motivation, so much the better. Of course, an unpublished photo is demanded by most magazines, so keep yourself well stocked with new pictures.

If you are going to have some new photos done, choose a good photographer, if possible, one who has had experience taking dancers, or at least theatrical people. Don't waste time and money on poor photographs. A poor photograph is worse than none, because it spoils your reputation as a dancer. After all you are expecting the picture to make people think you are a good dancer. It takes a good photograph to do this, even though you are a good dancer. The less good you are, the better the photograph will have to be to conceal it.

It is always well to invite your photographer to your performances to see you dance. Here he will be able to study your style and pick out your best photographic possibilities.

To let you into the secrets of taking sure fire photos we interviewed our staff photographer Constantine. He stressed the following points:

1. Give yourself a good practice period rehearsing your dances from which you expect pictures to be taken. If you want certain poses snapped, practice these poses. Plan to take along at least four different costumes.

2. Be sure your hair is freshly done, and that you arrive exquisitely groomed in every respect, from your crowning glory to your manicured toe nails.

An excellent example of a picture that gets attention because of its dramatic and amusing content. Posed by Gisella Caccialanza and Charles Laky in the ballet "Alma Mater".

Grant Mouradoff, showing the type of athletic masculine virtuosity so prized in action photos of men dancers.

photo: R.K.O. Radio

Harriet Hoctor's pictures combine feminine pulchritude with an exciting dance quality that emphasizes grace and expressiveness.

3. Arrive at least a half hour before the appointment time, so you will have time to dress leisurely and well.

4. Consult your photographer before you make up. He will no doubt tell you to use no rouge on cheeks, a light rouge on lips following natural lines. Eyes should be accentuated with subtle shadows, and eyebrow and lashes lightly reinforced, if they are too pale. No powder on any part of the body, it destroys photographic tone.

5. Warm up for photographs just as you would for a performance. It gives your skin a lovely glow, and the added suppleness in your body is also recorded by the camera.

6. If your photographer has not seen your performance, dance for him and let him advise you what movements would make the best pictures.

7. Most photographers specializing in dance want you to dance into the picture, not just pose it. Music helps, so bring a record you can dance to. It will inspire you to dance better, and you can relax and forget the camera.

8. Pretend you are dancing before an audience. It will help to give your picture that unselfconscious, dancy look.

For group photographs it is better to have the photographer go to the studio or theatre where there will be sufficient room. All the same rules apply to group pictures, and then you must in addition have complete group cooperation and unity. This only comes with planning and practicing ahead of time.

Now be sure you have one fairly clothed picture just in case you need a photograph for a conservative occasion. Even one head is well to have in your group of pictures, in case you are featured as a person rather than a dancer. A photo that can fit into one column is always more in demand although you need both tall and wide ones.

Even when your excellent photographer submits gorgeous proofs your work is only half done.

Let Ormond Deignan, our art editor, advise you.

A photograph to make a good reproduction should be printed on glossy paper that gives pure black and white tones. Papers that give brown, blue or green tones are not satisfactory. Not even creme papers are desirable. The best photograph for reproduction has a good tonal range and plenty of contrast. It should be clear, sharp, with blacks, whites and middle tones of grey in the photograph.

When mailing photographs they should be sent flat whenever possible, amply protected by several layers of corrugated board, slightly larger than the photo. Mark the photo: PHOTO — DO NOT BEND. If you *must* send the photo in a mailing tube, make sure that it is rolled with the photo side out. Then if the photo should crack from having been rolled the cracks will close up when the picture is straightened out. Cracks that form in a photo which has been rolled the other way simply stretch farther apart when the print is unrolled, and make the photo unusable.

Never fasten instructions to a photograph by means of a metal clip. All too frequently the clip becoms embedded in the surface and leaves an embossed picture of itself that cannot be eradicated. Never write on the back of the photograph with a hard pencil. It shows thru. If you must write on the back, use a soft pencil and press as lightly as possible. The best plan is to write your caption on a separate piece of paper and paste it lightly on the lower edge of the photo, from the back side.

Then one final word from our editorial department.

If you have photos, let us see them. The best way is to phone for an appointment and drop around with them. We will choose the ones we can use, and let you take the others back.

Pauline Koner, showing a combination of extraordinary virtuosity and an appealing feminine softness. This action type of picture is always on demand.

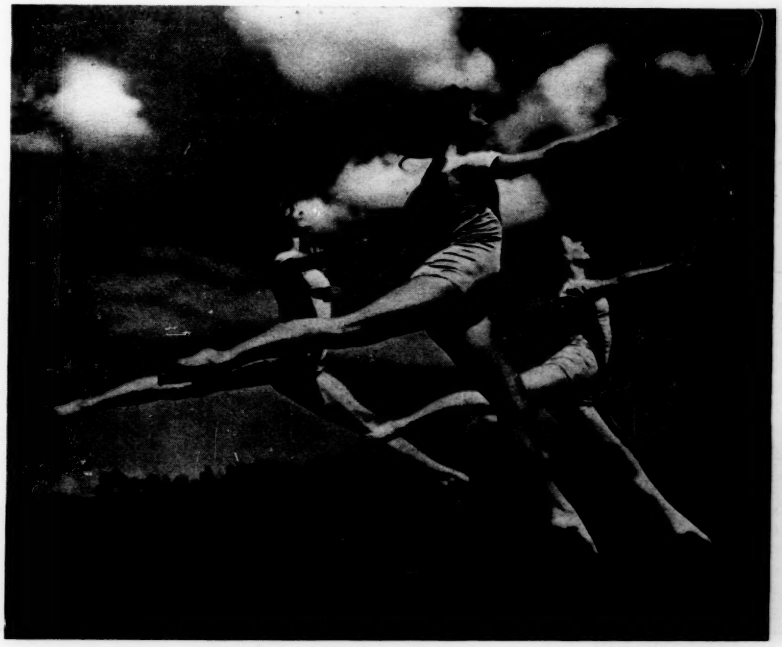
Please don't arrive with valuable unduplicatable originals and ask us to guarantee their safe return. We can't do it.

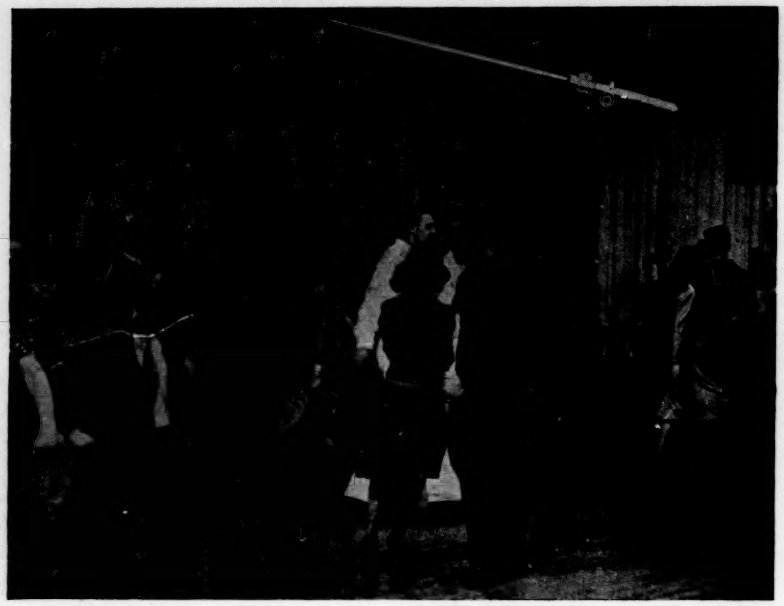
Don't expect us to use two photos of the same dance and costume. We can't do it. Variety is the spice of life and magazines.

Don't expect us to run your photo, no matter how interesting, every month. We can't do it, because we are trying to cover the field

(*Continued on Page* 28)

A combination of youth, wholesome exuberance and dance technique in an attractive outdoor setting is a sure fire recipe for a dance photo. Posed by Hanya Holm dancers.





Upper left: On the Columbia television set with the Country Dance Society, under the direction of May Gadd, where Uncle Sam's boys join in for some square dancing fun.

BOOK REVIEWS

FOUR THOUSAND YEARS OF TELEVISION, by Richard W. Hubbell, published by Putnam. Price $2.25

This book is interesting to dancers because television is a new and wonderful field for dancers. As Adolph Bolm explains in the introduction,

"When, as a young man, I came to the United States on that first tour of the ballets Russes of Serge Diaghileff, there was not only no television but no sound radio broadcasting, either. The dancer, the actor, the musician, the singer, and the painter presented their art in the theatre, in personal appearance. But, even then, the actor had begun to find a new world in the movies. Musician and singer had begun to find a vast new audience in those scratchy, old-fashioned phonographs. With the advent of radio their world was revolutionized, expanded to gigantic proportions.

"The dancer, the choreographer, and the painter were not given such an opportunity. Working in a visual medium, they were unable to use vision-less radio and phonograph records. Built largely on highly specialized movement, on color, and on the psychological impact of actual presence, of living personal appearance, the role of the dancer has been essentially a limited one in black and white photoplays. This has been primarily the world of the actor and playwright.

"In television however, there *is*, to an amazing extent, that sense of actuality. You *know* there is a living performance actually taking place before your eyes at that very instant. In addition, television offers color, with ease, with fidelity, without entailing a back-breaking production budget.

"Television opens a world of new opportunities to artists in every field — but to the dancer, the choreographer, and the painter it offers something unique. To these, television can be what the radio and the modern phonograph have been to the musician, the singer, the composer.

"The development of television introduces a force of unparalleled power, not only to the world of art, but ultimately to every walk of life. The change that will come about as a result of being able to extend vision over great distances are almost beyond imagination."

The style of the book is highly readable, in spite of the deeply scientific message. It also tells how to go about trying to get a television job, and is essentially practical in its whole approach to the subject. Mr. Hubbell prophesies television will blossom forth after the war and rival our present billion dollar radio business in scope. We dancers should start preparations now for our coming heyday in television.

* * *

TAP DANCING FOR FUN, by Hermine Sauthoff, Music by Norman Lloyd, published by A. S. Barnes. Price $2.50.

An excellent new book for those who want and educational and creative approach to tap dancing.

Quoting Miss Sauthoff,

"Tap dance should be taught so that this creative experience is available to all students The learning of dances is a means to the development of technique. The student is then encouraged to make new combinations, assemble them and, thus, compose dances. This can be done alone or in small groups. A perfect fury of counting, tapping and arguing results, out of which come dances that are highly satisfactory both to performers and spectators. These dances are then written down and taught to other groups and classes as encouragement. The sense of pride in the 'Sophomores learned my dance' is evident.

"Tap dance can be taught well under the most discouraging conditions of space and equipment. Larger numbers can be accomodated in a smaller area than most other activities. The kind of flooring is not important, as almost anything short of a rug or rough concrete is usable. It makes little difference whether the room is long and narrow or square. Sometimes a hallway can become a good area for tap."

The tap rhythms are analyzed according to standard music usage, the dances described clearly, and the music specially composed by Norman Lloyd is in full piano score.

The photographs of the students show admirable freedom, joy and dance form.

This book should also be valuable for recreational leaders in the physical fitness program.

* * *

SONG AND DANCE FOLIO, by Paul Shahin. Published by Pan American Publications. Price $1.00.

Paul Shahin has been teaching South American dances since 1927. He has pioneered in dance instruction over radio and via television. He is also a composer with a number of hits to his credit. He published music with a dance description on the back as early as 1936.

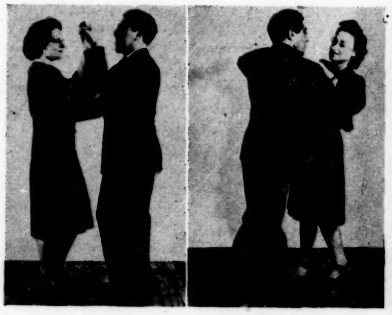
At present he is interested in teaching physical fitness by ballroom dancing. He prophesies the tango will come back into general popularity. Rhumba is here to stay and the Conga is on the wane.

In his book *Song and Dance Folio,* Mr. Shahin has presented clear diagrams of the steps of today's ballroom dances with special emphasis on the South American dances which he believes are increasing in popularity.

Music scores of ten piano arrangements include the tango, one conga, one waltz, three foxtrots and four rumbas.

Mr. Shahin's terminology doesn't always agree with standard text books, but the steps are clearly diagrammed and the book, on the whole, is interesting and useable.

Paul Shahin and partner demonstrating first, the correct rumba position and second, the nice torso twist in the cross step of ballroom dancing.



America's Newest Dance

An interview with Willard Hall on how to do the American Rumba

Rumba music first came to America in 1928 followed shortly after by the dance of the same name. That is a good fifteen years ago. Why is it that it took so long for the rumba to really take hold as a dance, when the music went over from the very start?

These questions and many others pertaining to rumba were answered by Willard Hall when he presented the idea of the American Rumba to the New York Society of Teachers of Dancing last month.

"The American public likes rumba music," said Mr. Hall, "but it is still not quite sure what the dance itself is. So many steps and different versions have been presented by so many teachers and performers that the dancing public is rather confused. The hip movement is still a complete mystery to most Americans. This soft, tilting movement of the hips, so characteristic of the Latin, is thoroughly alien to the American temperament and movement.

"The short rumba steps inhibit the American's natural free style of dancing, and the constant closed position seems monotonous to us. But orchestras play the rumba, and most American dancers continue to react by doing the rumba their own way — which is mostly just the fox-trot."

Now we are to cast off all pretense and come out with the American rumba and there will be rejoicing among public and professionals alike.

This new American Rumba has been standardized, visualized and described by the American Rumba Committee working under the joint auspices of the Dance Educators of America and the New York Society of Teachers of Dancing. The Committee, with Willard Hall as chairman, has boiled down "the thousand and one nights" of rumba steps into a group of standard figures which will enable rumba fans to step out in confidence with any and all partners whether they come from Hollywood, Kalamazoo or Pawtucket.

But, let Mr. Hall do the talking.

"First of all, the Cuban hip movement will no longer be stressed. The men never would do it, and only one American woman in a thousand did it right, and again only 2% of these looked well when they did it. So it is much better that we all relax and enjoy the rumba without one of its biggest problems, the hip movement.

"Second, we dance for fun and exercise, so let's step out and dance! No need to repress our movement 'til we can stand on a dime and rumba. From now on we will use the usual American length step.

"Third, we Americans love the open steps, the fancy turns and continual change of position that give variety and charm to a dance. These are an important feature of the American Rumba.

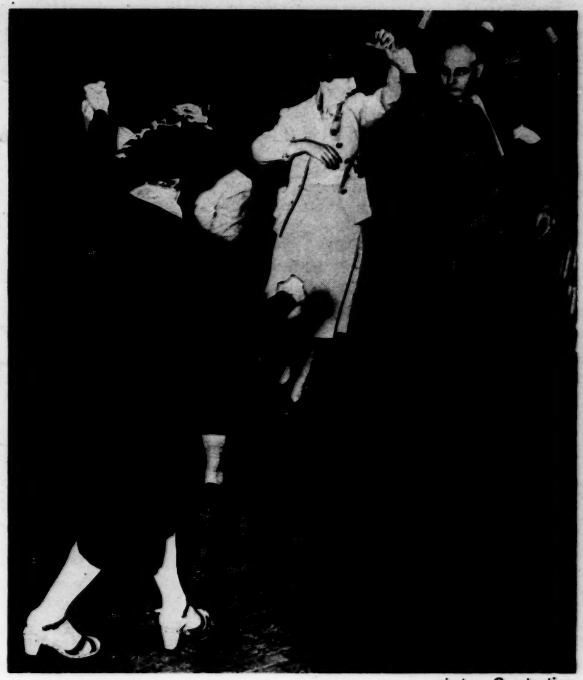


photo: Constantine

Members of New York Society of Teachers of Dancing doing the American Rumba at their October meeting.

"Fourth, the tempo will be slower, more like the Cuban son, beguine or bolero. This will give more time for doing the steps and enjoying them.

"It should not be inferred from the above that the Cuban rumba is to be utterly cast into the discard. Such is by no means the case. Many people, who are capable of the many niceties of dancing form required by the Cuban rumba, will continue to dance it and teachers will continue to teach it. The American Rumba is our verision of the Cuban rumba using the same music and the same basic steps. They should be considered as two different dances."

The dance requires 80 measures of music and is broken down into 8 figures from 8 to 16 bars in length. This will more than suffice to give the average American dancer a good rumba workout. There ars also two group dances for use with a roomfull of rumba dancers.

What fun it will be not to have to start worrying about our hips the minute the orchestra starts playing the rumba! What a relief it will be not to have to take a course of rumba lessons in each new town we find ourselves, in order to dance with the local inhabitants. Thrills and heart throbs — what a boon from the gods not to have to argue into the wee small hours of the night what rumba is and "ain't!" Just consult the American Rumba book and there it is all described in black and white and pictures.

No more puzzling how the Cubans tilt the hips, bend the knees and still look smart and attractive when they dance. We'll let them do it that way, and admire the style they were born into. But for us, a good genuine American rumba beats all the efforts to go Cuban we have ever seen.

Congratulation to Mr. Hall and his committee which, by the way, was made up of Evelyn Boardman, Oscar Duryea, Fred Frobose, Herbert Lee, Franklyn Oakley and A. J. Weber.

(*Continued on Page* 26)

ATLANTA DID IT

(*Continued from Page* 19)

ability, she has a special group for boys and one for girls, as well as many mixed groups.

For those who have found it hard to get boys of this age interested in dancing, let me tell an incident which happened this year. Paul is in the fifth grade. He was in the creative class last year but had never been outspoken about his enthusiasm for it. His mother thought he liked it, but didn't know just how well.

One night while taking his bath he said, "Mother, I have something to tell you that I think will please you but I think I'll wait until after you've washed my ears to tell you."

When that ordeal was over he proudly announced, "I'm in the creative dance group again this year."

Last spring a group of fourth graders from another school went over to see the Inman children in their final program. Some of the new boys went primarily because they would "get out" of some school work. In fact, they were definitely skeptical about the whole idea of going to see a program of "nothing but dancing." After the first number, some of the doubters were beginning to warm up. By the time the acrobatic number had finished they were sitting on the edge of their seats. They could hardly wait to get back to school to try some of the things they had seen.

The entire program was both educational and artistic. The dances were planned around the general theme, "The world is so full of a number of things." Each group began with the title, "There is joy," "There is Play" etc. Music, industry, labor, order, color, nature, prayer, praise, each had its dance of celebration.

Several of the dances were created entirely by the children, while others had received suggestions from the teacher. One which was outstanding in design and effectiveness was "The Doxology" created entirely by the fourth and fifth grade boys.

It was a thrilling experience to see children perform who were so oblivious of the audience. They danced with freedom and zest, for the sheer joy of it. Another thing that was impressive was their sincerity and real feeling for what they were dancing. To once see these children dance, is to be completely convinced that every public school should include a good dancing teacher on its faculty.

Morningside School is another school that has a full-time dancing teacher. Gertrude Pollard is principal and Hilda Gumm is the dance instructor. Miss Gumm's work is similar to Miss Alexander's both in scientific approach and variety of styles. Miss Gumm combines music and speech with the dancing and usually presents an operetta or an original play by the children for the year's closing program.

At the Luckie Street School, the children have done a number of dance projects.

Mrs. Dorothy Guy is the charming dancing teacher; Miss Annie Chapman, the principal.

In studying backgrounds of civilization, the boys in the fourth grade became very much interested in the Greek Phyrrhic dance and went to a great deal of trouble to reproduce the warrior frieze from the Aegina Temple.

(*Continued on Page* 29)

photo: Blank & Stoller

Willard Hall, chairman of American Rumba committee.

OUR NEWEST DANCE

(*Continued from Page* 25)

Here is the first figure from the American Rumba book, so simple that anyone can hardly miss it:

L = left, R — right, Fwd = forward, Bkwd = backward. Rhythm each measure, quick-quick-slow.

MAN

Start in Closed Position

L fwd — R fwd — L fwd	M1
R fwd — L fwd — R fwd	M2
L side — R close — L fwd	M3
R side — L close — R bkwd	M4
L side — R close — L bkwd	M5

Dancers separate facing each other.

Men's left, woman's right hands remain engaged.

R side — L close — R fwd	M6

Dancers approach each other but do not contact free hands.

Measures 5 and 6 are repeated with dancers coming back to Closed Position on the final *slow* step of Measure 8.

WOMAN

Start in Closed Position

R bkwd — L bkwd — R bkwd	M1
L bkwd — R bkwd — L bkwd	M2
R side — L close — R bkwd	M3
L side — R close — L fwd	M4
R side — L close — R bkwd	M5

Dancers separate facing each other.

Editor's Note:

Willard Hall is one of those rare people known as the real amateur. Dancing is his hobby, his recreation, his avocation. A successful executive in one of New York's largest distributing organizations, he has in his spare time become so expert in the dance that he has contributed much to the profession. He created and taught a series of dance lessons on Victor Records. He ghost wrote one of the most famous books on dancing. Now he is offering American business methods of promotion and selling, tested in the highly competitive field of merchandising electrical specialties, to dancing and proving that they will work.

Man's left and woman's right hands remain engaged.

L side — R close — L fwd	M6

Dancers approach each other but do not contact free hands.

Measures 5 and 6 are repeated with dancers coming back to Closed Position on the final *slow* step of Measure 8.

And here are half a dozen of the many rumba records hand picked by the committee:

	Speed	
Columbia	33M	Frenesi
6090X	35M	Oyelo Bien
Columbia	30M	Oculta Pasion
6156X	30M	Prisionera
Columbia	33M	Mala Noche
6162X	38M	Que Te Vaza Bien
Columbia	33	Time Was
36392	36	To Your Heart's Content
Columbia	34½	Triste Camino
36447	37	The Bells of San Raquel
Columbia	36	Intermezzo
36041	36	A Rendezvous in Rio

* * *

THE PALETTE BALLET

(*Continued from Page* 14)

demonstrated at the convention of the Dancing Teachers Club of Boston this fall with Miss Holmes, and was a great credit to her teacher. Aaron Gerard, graduate of the Palette Ballet, is with the Littlefield Ballet.

But again we are ahead of our story. On Saturdays the children bring their lunch and it must be a substantial one with milk and high vitamin content. Miss Holmes doesn't leave a stone unturned in developing the youngsters. A vital diet, plenty of sleep, lots of fresh air, and most of all a happy creative attitude that turns work into play. All these she insists on.

Merit is rewarded at all times, and there is no jealousy or intrigue permitted. One of the best dancers was put out of the company for unsporting behaviour.

(*Continued on Page* 27)

Free **NOW READY FOR YOU!**
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Contains more than 100 valuable dance costume suggestions for which patterns are available. FREE to every teacher of dancing who requests a copy on her stationery.
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WHAT DANCING DID FOR ME

(*Continued from page* 20)

It was true I had tried calisthenics, diet, sports, massage. I never got anywhere. During school vacations I used to give myself terrific workouts, sometimes losing as much as thirty pounds, but each fall I would gain it back with a little more for good measure. And how bored I was with those exercises!

In September, 1937 I decided to try dancing. I had been listening for some time to the music played for Mr. Levinoff's ballet classes and I had longed to be in there, but didn't dare. I was too fat and awkward.

"He'll give one look and tell me to get out," I said to myself.

However, I finally ventured to try it out.

I'll never forget that day. As the bell rang, I went in and took a place at the bar away from all mirrors and close to the door. Mr. Levinoff said afterwards that I looked as if I were ready to bolt if he pointed a finger at me.

The class was a mixed group with a professional, several intermediates, and myself. After the bar work, and some floor work, the teacher asked if anyone wanted any special work. The professional asked for brisées. Naturally, when I saw what was expected, I tried to escape, but no. With an art of teaching that was amazing, by shrewd analysis and progression, Mr. Levinoff actually had me doing a version of brisée by the end of the lesson. From then on I was sold. I could no more drop dancing than cut my right arm off. I had the dance and the dance had me.

Here at last was something that was exciting enough to make me deny myself the beloved sweets. Here was inspiration enough to make me try to stand in better posture all day. Here was something sufficiently satisfying to make me keep my diet of fruits, vegetables and meat, and like it! At last I liked something better than food. I was in love with the dance!

At first my feet hurt and I sneaked a pair of arch supporters into my dancing shoes. In three months of ballet I threw them away. My feet have been fine ever since.

My mind was no longer fixated on myself, and my fatness. I was thinking of the dance and getting a big thrill out of it. I wanted to dance well. I wanted to get those ugly bulges off my hips, so I could take a beautiful arabesque. I tried to lift and stretch all day to get ready for those lovely ballet positions at dance class.

I began to lose weight. Suddenly I knew I would some day win my battle over fat. I felt so happy, so hopeful. I decided I could wear less old-maidey clothes. I tried a little make up. I felt now more like the dancers I met at Mr. Levinoff's class.

One evening I looked in the mirror at class and actually saw my mask-like face expressing my inspiration. I felt years younger. I bought some more new clothes and a perky, youthful hat. Now I felt I would one day dance well enough to go before the public and share my joy in the dance with them.

I kept on working. My teacher was always so sympathetic, so proud of my progress, but he kept urging me on.

In two years I made my first appearance in a monthly informal studio recital, doing the Pavlova gavotte. Later in the term I did the Mexican hat dance and was thrilled to find I could actually please an audience with my dancing. It made me work harder than ever. By Spring I was given a part in the classic Chopin waltz, and I was in Seventh Heaven.

The next year I was given the part of the mother in Mr. Levinoff's ballet *Cinderella.*

Four years ago I would have thought that an impossible dream. Now I know the dance offers the eternal inspiration of ever increasing goals. It is thrilling work. I know it can continually lure me on to more and more self discipline, finer and finer control over my body, and all the while giving me a sense of thrilling freedom, in fact, perfect release.

I now weigh 130 lbs. and can dance well enough to please an audience. I dress as I please, lovely, feminine clothes, cute hats, all in bright, luscious colors. I am not ashamed to see my reflection in the shop windows. I no longer refuse to dance in front of the class mirrors. But best of all, I have a new ideal of beauty to keep me always progressing.

My belief now is that no one is too old to start the quest of beauty, but what unhappiness we could be saved if our families would start us in our youth. If you are fat, believe me, you can be what you want to become. Never resort to drugs, no liquids, or unnatural diets.

I recommend dancing because it gives you a happy, artistic way of reducing, and it gives you more personality while you are doing it. Too much weight bogs down your personality as well as your body. You need the dancing to re-sparkle your personality, to teach you new habits of movement, more expressiveness of face and manner. It teaches you to wear your clothes with grace and flair.

Remember it isn't the weight that ruins us, it is what that weight does to us inside, and the worst of it all is when we become resigned to it. Start now to dance yourself back to youth and beauty.

* * *

THE PALETTE BALLET

(*Continued from Page* 26)

"A few things that our miniature ballet won't have like many of the big, professional companies, are intrique, favoritism and jealousy," said Miss Holmes with spirit.

"Children are naturally fair and honest. They accept anything with good grace if they love and respect their teacher. So will the mothers, if you are consistently fair and quickly eliminate any politically bad apples from the barrel."

Another point which Miss Holmes stressed was to create material around the children. Do not attempt to reproduce the classic ballets which the public can see the professional companies dance. Of course, children can't compete with grown up professionals.

"No one wants to see a *Swan Lake* that is all wet," remarked Miss Holmes.

(*Continued on Page* 28)

KAMIN DANCE BOOKSHOP
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Dancing
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CAPEZIO

These three photographs were chosen first, because of their excellent photography, second, because they are all posed by unusually fine dancers. But each picture presents an acute problem of expressing the three dimensional art of dance in the two dimensional art of photography.

1. Joseph Levinoff in a perfect arabesque, but the camera cannot get the full back arm unless the dancer distorts the arabesque by a torso twist.
2. Marthe Krueger doing a beautiful fan kick, but the camera cannot record movement done toward it.
3. Helen Schultz in a decorative oriental pose, but camera tones are different than costume colors. Her shorts, which were dyed to look exactly like the rest of her skin tone, photographed too light. Watch out for the black and white values of the colors in your costumes.

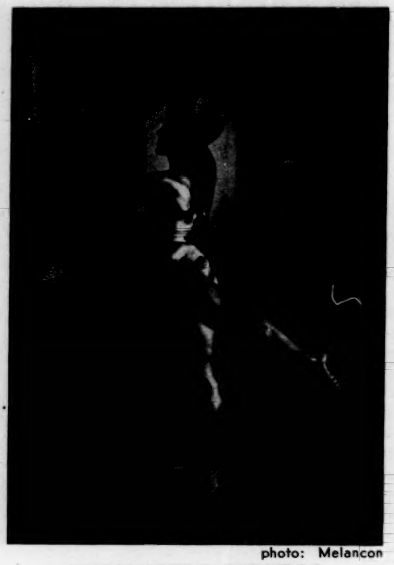

photo: Melancon

photo: Blank & Stoller

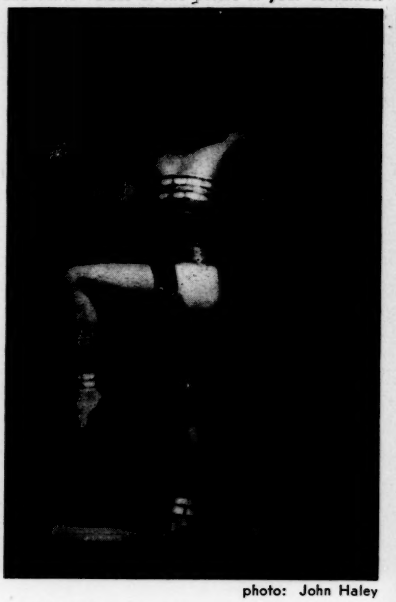

photo: John Haley

SUCCESSFUL PHOTOS

(*Continued from Page* 23)

and have to divide up our space among the entire profcssion.

Put the photographer's name on the back of the photo. We are glad to credit photographs, if we know by whom they were taken.

Don't come in and tell us where we can find "wonderful photos" of you. We haven't the time to track down your photos. Bring them with you, ready to leave with us if you want us to use them.

In the last three months eleven dancers have lost a chance to appear in our magazine pages because of the following reasons:

1. Sent us snap shots and candid camera shots, instead of regular photos.

2. Did not send in photos at the times promised. A magazine cannot hold up publication for anybody's photo.

3. Photo did not properly illustrate article or news item.

4. Sent us published photos. We want first chance at your unpublished dance photos.

5. Sent sitting down, inactive poses of dancer.

6. Photos ruined by careless mailing.

7. Photo arrived with no name or caption (believe it or not).

Don't ask us to return photos you send in. We cannot assume any responsibility for returning photos unless they are sent with stamped, addressed mailing folder in which to return them.

Once more we want fine photos of all aspects of the dance. We welcome your photos but to save your time and ours, we ask you to please check your dance photos by the suggestions given here before you send them in.

THE PALETTE BALLET

(*Continued from Page* 26)

"Keep the work simple, within a child's actual grasp, and mental and emotional understanding. Then they will charm the audiences by the natural sweetness, freedom and joy in their work, so characteristic of children."

Miss Holmes is particularly successful in planning not only ballets around the children's interest and ability, but special parts to feature the particular talents of individual children. The highest reward of ability and dedication is to have Miss Holmes plan a ballet for a child. Little Marian Miller reached this pinnacle last year at the ripe old age of thirteen. She has studied for five years.

"Be sure to have two understudies for each part," Miss Holmes warns. "It is good for the children, and an excellent precaution against childish mumps, measles and chickenpox. In our Ballet every child has duties besides dancing, so they learn to think of something besides themselves. In this way they become acquainted with properties, lights, costumes, publicity, and all the many other aspects of a ballet performance. They learn to work in harmony with each other, and when they do become a part of a professional company, they know exactly what happens in every department.

"This generation which we are now educating will mould the future of the dance in America. Already the writing on the wall tells of a different setup. Each community will have its own ballet and these youngsters will have to organize and lead them.

"Even now in the Palette Ballet we have guest artists from other towns. Little Evelyn Smith came down from Detroit last year and danced the lead in one of our ballets in Chicago.

"In another few years, I hope to be able to arrange exchange performances with the civic ballets in many other communities.

"One more warning. At the first performance of your children's ballet, it is well to have your older pupils carry the heavy roles until you have developed children of sufficient calibre to do this easily.

"Use your local composers whenever possible, but be sure the music is simple, charming, and in good taste for the children.

"Each year I make a colored moving picture of the ballet. The children love this. Each fall we have a movie evening when we run off all our old films and check our improvement. It is really thrilling to see how the children improve from year to year. Then they are so inspired they start out again to outdo their own records.

"All in all," Miss Holmes summarized, "these are days when we must build for a better future for the dance and its dancers. In the civic ballet we have something real and basic for the children in their own community. It will give them training, artistic opportunity, and prepare the most gifted ones for a career. For the community it will be a preparation that will build appreciation and patronage for the great professional companies, and give the home town something of its own of which to be justly proud.

"I can honestly say some of the happiest hours of my career have been spent developing the Palette Ballet. I recommend it whole heartedly to dancers as an inspiring and satisfying project for the leader, as well as the student and the community."

SOVIET BALLET

(*Continued from Page* 15)

Now in this country we are experiencing the blight of war, but war also gives us opportunities to develop new forms and break away from old traditions. That was Russia's great blessing. After centuries of retarded evolution, the great Russian revolution forced everything to start from scratch again. They did well in their art program to keep the old, borrow from their neighbours, welcome the new, and build toward a more scientific, pedagogical future.

The Soviet method emphasises thorough analysis and understanding of the principles back of the exercises, instead of the old authoritarian system where the students did exactly what they were told because the authority of the teacher was absolute.

For instance, no elevè without correct lift and control all over the body. Each muscle has its function to perform in the elevè. The whole body must harmonize. No thoughtless bouncing up and down as if the student were on a pogo stick. No thoughtless repetitions. Everything must be done with a purpose to a goal which the students must be as well acquainted with as the teacher.

The Soviet has organized a staff of teachers and artists who are brought up to work together for the good of the dance. Personal rivalry is frowned upon. For instance, in the ballet *Red Poppy*, each of the three acts was given to a different choreographer. At the first performances the effects were all compared and weighed, and the best of each director's contributions moulded into a new whole.

This policy of pooling ideas also goes over into the teaching. Every new device that works is incorporated in the national system and is passed on to all the teachers. No one tries to label a method with his name or withhold any discoveries that prove effective.

Talent and accomplishment are rewarded irrespective of tradition. For instance, Semenova was made prima ballerina immediately following her graduation from the Moscow school in 1925. This would have been impossible under the old regime in which a dancer had to pass thru the prescribed stages, irrespective of her ability.

Feeling and artistry are stressed from the first lesson. In olden times technique was the complete diet for young dancers for many years. Today's technique must always serve the purpose of art and is never sought as an end in itself.

Individuality is stressed, and each student urged to develop his own possibilities and style. Imitation is discouraged. For instance, one student has speed and sparkle, another softness and beauty of line, a third warmth and flair for characterization. Each and every talent has its own place in the whole.

That these methods have produced results is proven by the Soviet's roster of dancers of the first magnitude. Just to mention a few of the great ballerinas, there are: M. T. Semenova, G. C. Ulanova, N. M. Dudinskaya, O. G. Oerdan, F. G. Balabina, G. N. Kirilova. Among the male dancers; M. A. Dudko, V. E. Vionen, L. M. Lavrovsky, R. V. Zaharov, V. M. Chabukiani, K. M. Sergeyeev, N. M. Zubkovsky, are a few of the outstanding artists.

The Soviet ballet, its artistic directors, teachers and choreographers may well be proud of their great contribution to Art.

Let us be honest and ask ourselves how many outstanding ballet artists have been developed in America during the same period of time, even under the much more favorable living conditions here in the United States.

"Having studied in the Soviet Union," concluded Mme. Piankova, "and seeing the wonderful results of this system, I would like to contribute my small part in transplanting to the young country of my adoption, the Soviet's immense enthusiasm for perfection, their constant critical analysis of themselves, their help to each other without petty rivalry, their deep understanding and love of the Truth and the Natural, their reverence for the best in tradition, their open mindedness and hospitality to art from other nations, but most of all, their complete and selfless dedication to the Dance."

And we say if you want to remember the recipe, remember:

Something old and something new,
Something borrowed and all of you. . .

* * *

DANCING FOR OUR BOYS

(*Continued from Page* 13)

The first thing for dancers or dancing teachers who want to help the war effort to do is to get in touch with the local USO committee and offer their services one or more evenings a week. The local USO committee frequently arranges for volunteers to teach classes in dancing and people to call square dances, conduct dances, etc.

For music, a victrola and records will suffice, but sometimes the boys have bands at headquarters which will come along and supply the music. Local music clubs in some places have cooperated with the dance teacher to supply pianists. Local women's clubs usually supply light refreshments for the soldiers or sailors at the USO club after the dancing is over. All this makes a fine war voluntcer service for the dancing teacher to offer.

Remember, the boys like sweet, peppy and varied music with emphasis on the old themes, no torch songs or wailing, primitive music. Emphasize happy, gay times.

Encourage the boys to show what they can do by featuring impromptu talent shows. They will love it.

Paul Jones, cotillions, fancy cut-ins, and novelty dances all help the party along. Even a dance contest is fun, if run off in a short and snappy manner.

"Most of the USO dances are informal, but at Christmas and on other special occasions, there are formal ones. A lot of the boys have never been to a formal party and they consider it a great lark to go to a dance where the girls are all in evening dress and everything goes off in high style."

"It's like Hollywood," said such a boy who, of course, had never been to Hollywood, but a formal was his idea of the glitter and glamour of Hollywood.

It would take a book to recount Mrs. Moore's experiences on her coast to coast tour of the USO camps, but I'll have to stop for want of space. However, I can't resist telling you what she told me about the desert USO.

Mrs. Edward G. Robinson, of Los Angeles, chairman of the USO California Women's Committee has organized what she calls her Desert Battalion, about three hundred girls from all different walks of life, who go out to the desert camp over the week-ends to give the boys a dancing party.

The first night half the men are invited and they have a wonderful time dancing until midnight, in spite of the desert temperature averaging 140 degrees.

Then the dancing hall becomes a girls' dormitory and the boys make up the beds for the girls in great style. These boys then go back to their barracks and the next morning another group comes to be entertained by the girls. Sunday afternoon there is still another dancing session and then the girls have to leave to go back to Los Angeles.

Mrs. Moore feels that well organized volunteer groups of young people that get together and work together as a unit are the thing to encourage. Many of these groups, whose members are first of all USO junior hostesses, have very cute names; for instance, The Liberty Belles, Uncle Sam's Nieces, Cinderella Girls, Duration Damsels, and Military Maids.

In planning dancing parties for the boys, the dancing teacher should know the general rules which all USO junior hostesses follow.

First, no conversation about the war for

(*Continued on Page* 31)

The Dance Theater Subscription Series of the YMHA, Lex. Ave. at 92nd St., N. Y. C. presents eight Sunday Afternoon dance recitals at 3:30

Louis Horst assisted by members of the Martha Graham Concert Group, in a lecture-demonstration	Nov. 1
Agna Enters	Nov. 15
Valerie Bettis, Erick Hawkins and Sybil Shearer	Dec. 6
Paul Draper and Larry Adler	Dec. 20
Carman Amaya and Group	Jan. 31
Five Dancers	Feb. 14
Hanya Holm and Group	March 28
Martha Graham and Group	April 11

Subscription: $5.50; $4.40 to students (incl. tax)

SCREAMLINED MIME

(*Continued from Page* 12)

Willie grew up in a section of Chicago which was bounded on one side by the town's toughest element (than which they don't come any tougher), and on the other side by a bourgeois, genteel neighborhood. He lived, as it were, on the diplomatic line.

Ballet going kids gave the toughies a pain in the neck, and every chance to grind them into dust was leaped at. On the other side of the line, however, all well brought up children were sent to dancing school, like it or not. Willie loved it, even when he had to run the terrible gamut of remarks from across the tracks, with resulting scars from ensuing battles. Willie may have been a little fellow but the heart that beat within thought it belonged to a lion.

His brother Jack was a member of the Chicago Civic Opera corps de ballet. This naturally had an effect on Willie's artistic life. At thirteen, he was already a soloist in the Pavley-Oukrainsky ballet, churning in an atmosphere of Russian glamour. This was the period in which he played Harlequin to a triple-threat Columbine. He regards Pavley as one of the finest interpretive artists of his era.

One taste of the stage and there was no holding him. When he got old enough to notice that he could make more money in night clubs, into the clubs he went as part of a tap dancing quartette composed of himself, Billy Moyer, Jimmy Burns, and Jay Mills. Willie didn't know a tap from a hole in the wall, so the other three coached him as they tapped mutually along.

Joe Laurie, Jr. caught their act one day and liked it so well that he took it back East with him, where they played the Palace to the tune of plenty of laughs at the expense, every time, of Willie's face.

After touring the R.K.O. circuit for two years and listening to laughs inspired by his face, Willie decided to do something about it. A comedian was born at that moment. Upon their return to New York he and two others in the act whipped up a comedy-dancing trio. They were doing good business with it, too, when vaudeville up and died.

So leaving the corpse where it lay, Willie Shore hied back to his native Chicago to serve a term of six years in the Chicago night clubs. His attitude towards the majority of them may be defined as that of a man contemplating an escape from the black hole of Calcutta.

He closed his eyes tightly and remarked, "I don't even want to talk about it."

No kidding, he didn't.

Whatever else happened to him there, he developed a style that is guaranteed not to fray or wilt under the harshest audience.

The one spot in Chicago that was art conscious during this period was the Chez Paree. In this place Willie saw established dancers perform and make a success. When he found he couldn't likewise crash the Chez Paree as a dancer, he buried his dreams on the spot.

He turned actor. He appeared in the Chicago version of *See My Lawyer*, replacing Milton Berle. After three performances the old urge proved too strong for the actor. Every night after the final curtain had come down, Willie Shore tripped out front and did a twenty minute dance epilogue. He froze them to their seats. A team of wild horses couldn't stop him then.

So Willie Shore did arrive at the Chez Paree (art!) after all, and incidentally hung up a record of seventeen weeks there, the longest run of anybody who ever played there. His nearest contender is Harry Richman with a record of twelve weeks.

Between then and now he has been engaged in touring the country with a show called the *Copacabana Revue*. The impersonation idea was born during a Los Angeles run.

Only a Commedia del Arte figure of modern times like Charlie Chaplin can explain the real Willie Shore under the greasepaint. His is the charm of the little fellow, the one that gets kicked in the pants but grins ingratiatingly on, the charm of the wistful, the bravado of the David in a world of Goliaths. All of this aided, abetted and decorated by machine gun taps and spins, and surprising tour en Paire.

Not so long ago he played a six week engagement at the New York Paramount. Hard upon this came his current engagement at the Hurricane, and his first chance at a Broadway show.

However, he couldn't take the show. So very sorry.

"You're *sorry!*" croaked managers and agents to the left and right of him.

"Yep, yep, yep," chirped Willie, "got something more important to do."

"*What's* more important than a Broadway show?" they screamed, in unison.

What's more important? Over there, in Ireland, in Iceland, Alaska, anywhere that American doughboys are parked, waiting for the curtain to go up on the greatest show in our lives, there's where Willie is taking his bag of tricks, his tours, his jumps, his one-man show. So Willie Shore is going to make it a lighter-hearted, brighter-hearted wait for those boys in camps everywhere, if he can help it.

Yep, yep, yep, Broadway will have to wait.

* * *

photo by Bradley

Boys at the Luckie St School under direction of Dorothy Guy dancing the Pyrrhic Warrior Dance depicted in the Aegina Temple pediment.

ATLANTA DID IT

(*Continued from Page* 26)

They also learned a Phyrrhic dance and combined the two in an effective presentation showing the pediment figures coming to life, dancing their war dance, and then returning to the frieze. They made their own shields and swords for this number in manual training and were as proud of them as any warriors of old.

Another fifth grade class became interested in the English Sword dance. Although it was really much too difficult for them, they insisted on mastering it, and gave a very creditable performance in their operetta.

The girls and boys did a Queen of Swords minuet together, a stately period dance sometimes hard to interest boys in, but the sword figures completely sold them on the minuet, too. Once boys are sold on dancing they can't get enough of it. The important thing seems to be to keep it masculine and make it a privilege, instead of a duty.

The private dance teachers need not fear competition from the schools any more than music teachers and voice teachers need worry because music is taught in the schools. Private dancing teachers are benefitted instead of harmed. Dancing in just one Atlanta school has made approximately seven hundred children dance conscious. Out of that number many take lesons outside of school, while others who cannot afford it will eventually be the appreciative dance audience of tomorrow.

Atlanta has taken an important step forward in the recognition of dancing as an essential part of the educational program. It has also led the way in appointing specially trained dancing teachers to do this work. We are looking forward to the time when every school will have a dance department.

FAMOUS DEFINITIONS OF DANCING

Dancing is the art of expressing emotion by rhythmic bodily movement.

(DALOROZE)

* * *

Every woman must learn to dance so she may walk beautifully.

(LORD CHESTERFIELD)

* * *

Today the destinies of nations depend on the art of dancing.

(MOLIÈRE)

DANCING FOR OUR BOYS

(*Continued from Page* 29)

military reasons. Besides, the boys have had that all day and want to forget it and talk about something else. Their favorite topics are their home town, the jobs they left, their school experiences and triumphs, and the girls back home. Girl partners should expect this and be very much interested in the girl back home and not try to compete with her. Be good listeners. The boys have been listening to orders all day; now they want a chance to talk themselves.

Second, dress brightly. The boys have seen too many drab shades all day. They like brightly colored, feminine dresses on the girls.

Third, brush up on your dancing, girls. Some of these sailors and soldiers sure can dance. Mrs. Moore told of talking to one boy at a California USO club. He was from Brooklyn and was plenty homesick. He thought Brooklyn girls were prettier, more fun, more everything than those he had met elsewhere. But Mrs. Moore knows how to handle boys. She introduced him to one of her best dancers. The boy's whole attitude soon changed. Now he felt perfectly at home, and was all smiles 'cause he had found a girl that sure "could cut the rug" as he expressed it.

Fourth, girls, to be successful partners, must take their work seriously, consider it a war job and be always pleasant, punctual, reliable and more interested in showing the boys a good time than having one themselves. Ages range from eighteen to thirty.

Fifth, boys must go directly home after the USO and are not supposed to see the girls home. Girls must understand this, and make it easy for the boys.

Sixth, write to the boys after you meet them and they go away. It will mean a lot to them. Even a postcard now and then or a magazine that you've enjoyed reading, pass it on to him. If he is an especially good dancer, he'll enjoy receiving a Dance Magazine once in a while with some new steps. Send him yours when you're finished with it.

A short half hour dancing class before the dance is welcomed by the boys who aren't so sure of their dancing.

Miss Annis Baldwin of Burlington, Vt., believes the dancing teacher can be of great help to our boys in service by donating their services as dancing teacher and party leaders. Miss Baldwin practices what she preaches, too. She not only taught an advanced ballroom class for the soldiers but organized a girl's club to join the class. The girls paid a nominal sum for the lessons which defrayed the music and incidental expenses of the course. Miss Baldwin also appeared whenever possible at the Saturday night dances for the soldiers. She found, in this way, she could help the boys carry over what they learned from the dance lessons to their actual dances.

Remember, they like to learn tap dancing, too, and square dancing, so don't limit yourself to ballroom dancing.

Even though you are not near a camp there are always boys home on furlough or stopping off here and there for one reason or another.

photo by:Bradley

Pupils of Lucy Lampkin, Athens, Georgia, in a Queen of Swords Minuet of 1776. Patriotic dances like this make splendid numbers for U.S.O. programs.

No matter where you are, remember Mrs. Moore's words,

"Dancing is certainly tops as a USO activity. Without a doubt, it is the most popular with the boys. They can't get enough of it."

It is up to the dancing profession to see that our boys get the best we have and all they want of it!

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SECOND GENERATION MODERN

(*Continued from Page* 21)

everywhere. Her striking quality as human being or artist is this flavoursome folksincss which cannot but touca the sympathetic chord in whatever kind of person you happen to be. Every life and every creature in the by-ways has something to make her stop, look and listen. Very often her interest in the conversations of perfect strangers on the street or in trains nearly seduces her into becoming personally involved in foreign issues.

Of course, it is not so incredible that the reason her mother brought her to the Neigaborhood Playhouse to learn dancing was because Sophie was a shy child. The Neighborhood Playhouse did many things for her but effacing her childish shyness was not one of them. It was here that Martha Graham saw her dance, and asked her into her company. Sophie Maslow, no less than Jane Dudley, is emphatic in her admiration for Martha Graham, the artist. Today Miss Maslow and Miss Dudley both are the teachers and co-directors of a company of their own, the New Dance Group.

The years between have been bridged by steady artistic progression to the current flowering of her talent in the heart warming *Dust Bowl Ballads* and the epic *Folksay*. These are no spectacle to excite the senses or theatre noveltics to wrinkle the brow with confusion, or to tax the intellect. The homely stories in the two Maslow works are native to the peasant heart and soul anywhere in the world, although externally the very salt of Americana. Her feeling for folk lore and folkways find sterling expression in her group and solo choreography. Her avidity to get to the roots of the peasant has taken her far afield to remote American communities, to the great southwest in search of Indian lore, to Mexico on the hunt for Indian and Spanish origins in dance and music. The pure sight of some Orozco murals left a memory which still excites her.

The latest project to engage her attention is the choreography of American square dances for the group in the All-American folk revue called *Its All Yours*. For reasons known only to God and the producers, the dances will not be performed by dancers, but by the choristers in the show. The choreography by Miss Maslow is based upon Earl Robinson's Lincoln Cantata, which will be heard for the first time in performance, and the dances will each one of them inimitably illustrate a lesson from Ben Franklin's classic *Poor Richard's Almanack*. The audience, just to make things a little harder, will have to guess what the lesson is, upon the conclusion of the dance. We have been let in on the answers but refuse to tell on Miss Maslow, so we refrain from further exposition with a restraint that approaches the heroic.

3. William Bales

One quality William Bales shares with his collaborators on the distaff side is his interest in people and their ideas and problems. He fingers an impudent nose (figuratively) at fixed style or technique, arguing that the idea and the drama is more important than the style or technique. If *Es Mujer*, his large group work for the concert group is an example, his contention is unassailable because in it he somehow manages to convey masterfully the poignant drama of a child turned woman upon her marriage. This is given in a primitive Mexican setting, without recourse to any visible school of technique. Nevertheless, the drama is a *dance* drama, and no mistake about that.

William Bales is, unlike his partners in the trio, not a twig off the Graham bough. Instead he branches from the Humphrey-Weidman school, with a five year apprenticeship to his credit.

His primary drive has always been the dramatic potentialities of dance, rather than the elevation of any one technique. His first interest in dance came from his sister who was a ballet dancer. Contrary to the belief in some modern circles, this was not fatal. In Pittsburgh where he lived and worked his way thru the University, working nights on the Pittsburgh Sun-Telegraph (a daily) he amused himself by taking an occasional dance lesson.

When Martha Hill, head of the dance departments at Bennington College and New York University came to demonstrate at a physical education convention in Pittsburgh, Bill Bales got so excited by the work done that he tore off his shoes and socks and plunged into the thick of it. After the class he was singled out by Miss Hill who asked him if he was interested in dancing professionally. Upon his reply in the affirmative, she promised to talk to Charles Weidman about him. She did so, and when Bales went to New York to join a competitive scholarship class at the Humphrey-Weidman school, he was selected from it for the company. Concurrent with his Humphrey-Weidman sojourn were his frequent excursions into Radio City Music Hall and the Theatre Dance Company. Subsequently he flashed over Broadway in a musical called *Straw Hat Revue*, and was also much in evidence for two summers at Tamiment, where many flowering choreographers go to try their wings.

In 1940 William Bales emerged as a teacher. He has taught at New York University, Vassar College, and has been for two years a faculty member of the Bennington School of Arts and the College.

No doubt his proximity to the Green Mountains of Vermont had some importance in the creation of *To A Green Mountain Boy;* maybe it was only a native admiration for the revolutionary character of Ethan Allen and his followers.

William Bales has managed to crowd in some record activity in his brief career as a backward glance will show, and there seems no sign of letup. During the past summer he appeared at the Tanglewood Festival, dancing with Nona Schurman, on the Olin Downe's directed concert series. They danced the story of *Il Combatamento de Tancredi y Clorinda* from the Monteverdi Opera. In October this was repeated for a single performance on the Concerts at Nine series at the New York Times Hall. And the season ahead will see further appearances of William Bales, Sophie Maslow and Jane Dudley, under the banner of DANCE OBSERVER.

Yes, this trio has won spurs that have a definite jingle.

Post-Script: In conclusion, and by way of introduction too, the local scene is about to be blessed with another event launched by the DANCE OBSERVER in the now heartily accepted manner of the Dudley-Maslow-Bales trio. This month the DANCE OBSERVER selects another modern trio to follow in the steps of these first three. This season's selectees are Jean Erdmann, Nina Fonaroff and Merce Cunningham, all of them who have already left their mark on the modern dance theatre. The second generation of modern dancers, like time, marches right on.

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